

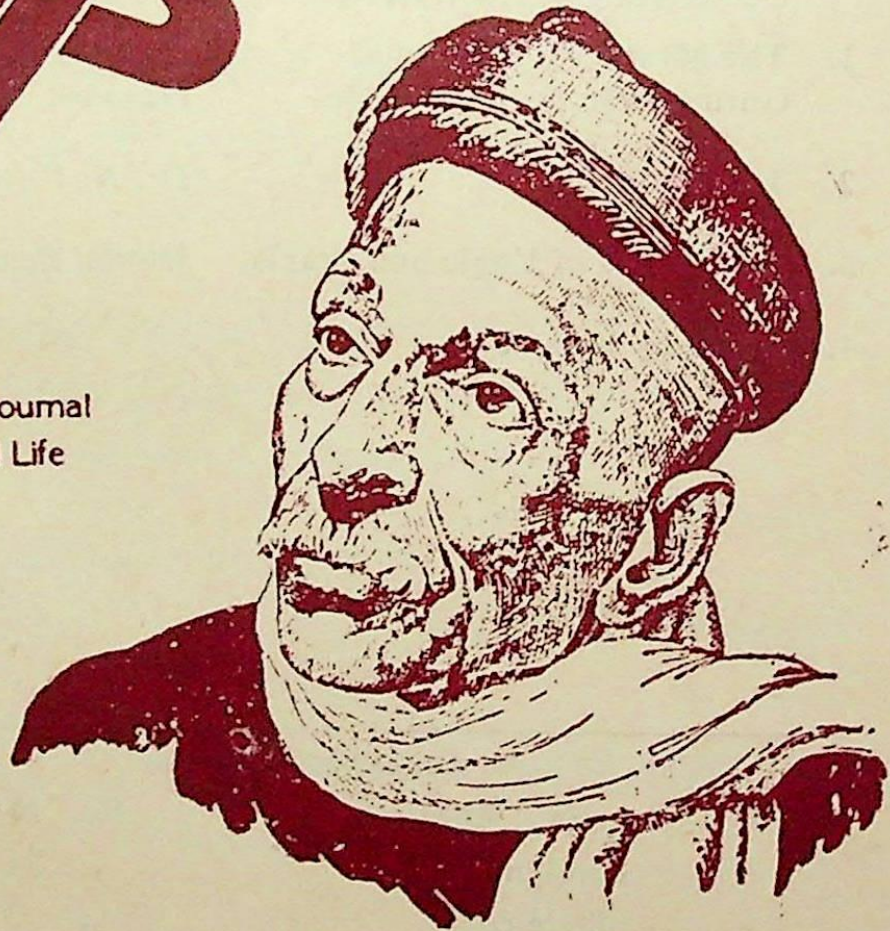
April - 1986

PATHWAY TO GOD



आत्मा वा अरे द्रष्टव्यः

A Quarterly Journal
of Spiritual Life



ACADEMY OF COMPARATIVE PHILOSOPHY AND RELIGION, BELGAUM.

PATHWAY TO GOD

(A quarterly Journal of Spiritual Life)

“ One God, One World, One Humanity ”

Editor : Prin P. K. Bhagoji (Retd).

Vol. XX

April 1986

No. 3

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PRAYER

यो देवानां प्रभवश्चोद्भवश्च
विश्वाधिपो रुद्रो महर्षिः
हिरण्यगर्भं जनयामास पूर्वं
स नो बुद्ध्या शुभया संयुनत्कु

One that is the creator of all gods
One that is their protector by bestowing lusture
One created even the Hiranyagarbha in
the beginning
That Lord of Universe unite us
with Blissful Knowledge

—Shwetashwatara Upanishat III 4

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best of my knowledge and belief.**

Belgaum-590011
Dated 31 March 1986

D. B. Parulekar
Trustee & Secretary
Board of Trustees

Editorial :

Terrorism is beyond control in some parts of the country, that too in the name of a Religion and in the name of a Dharma-Guru ! Killing, shooting and goondaism is the order of the day. Innocent, young and old, are the victims. Even thieves and dacoits are said to have some principles; but not these terrorists. There is no fellow-feeling, no affection for kith and kin. Fanaticism is the only principle guiding !

When will this stop ? Is this not enough *Dharma-glami* ? Is this not enough an atmosphere, for '*Sambhavani yuge yuge*' ? In the name of *Dharma*, if Vandalism reigns, *Faith* would be shattered. There is an urgent need for strong action from Dharma-gurus, social leaders, political leaders and above all from the men in administrative control. For achieving the goal "*Paritranaya Sadhunam, Vinashaya Cha Dushkritam*" the society as a whole has to work against Terrorism as one Supreme God !

A word about the next issue :

July 1986 being the birth Centenary month of Gurudeo Ranade the July number of Pathway to God will be devoted to articles on Gurudeo Ranade and his teachings. Experiences of devotees of Gurudeo with their Guru will also find place in it. We request our well-wishers to contribute valuable articles.



Our Distinguished Writers

1) Shri Prasanna Salsbingikar :

Born on 18-12-1959; Senior Research Scholar in the Dept. of Postgraduate Studies and Research in Philosophy, Rani Durgavati Vishwavidyalaya—Jabalpur-482001

With a degree in Science and M. A. in Philosophy, holds a post-graduate diploma in Business Administration. Already in the limelight having published some articles on Philosophy.

2) Dr. N. V. Joshi :

Born on 23rd March 1911.

With distinguished qualification of M. A., D. Litt. (B. H. U.) served Ramnarain Ruia College, Bombay as Professor, Head of the Dept. of Philosophy. Retired in 1971. Author of Books like (i) Moral Philosophy (ii) History of Western Philosophy (iii) Social and Political Philosophy (iv) Essentials of Philosophy (v) Perspective of Logic (vi) The Three Fountainheads of Philosophy & (vii) Indian Philosophy from the Ontological Point of View.

3) Shri Motilal Pandit :

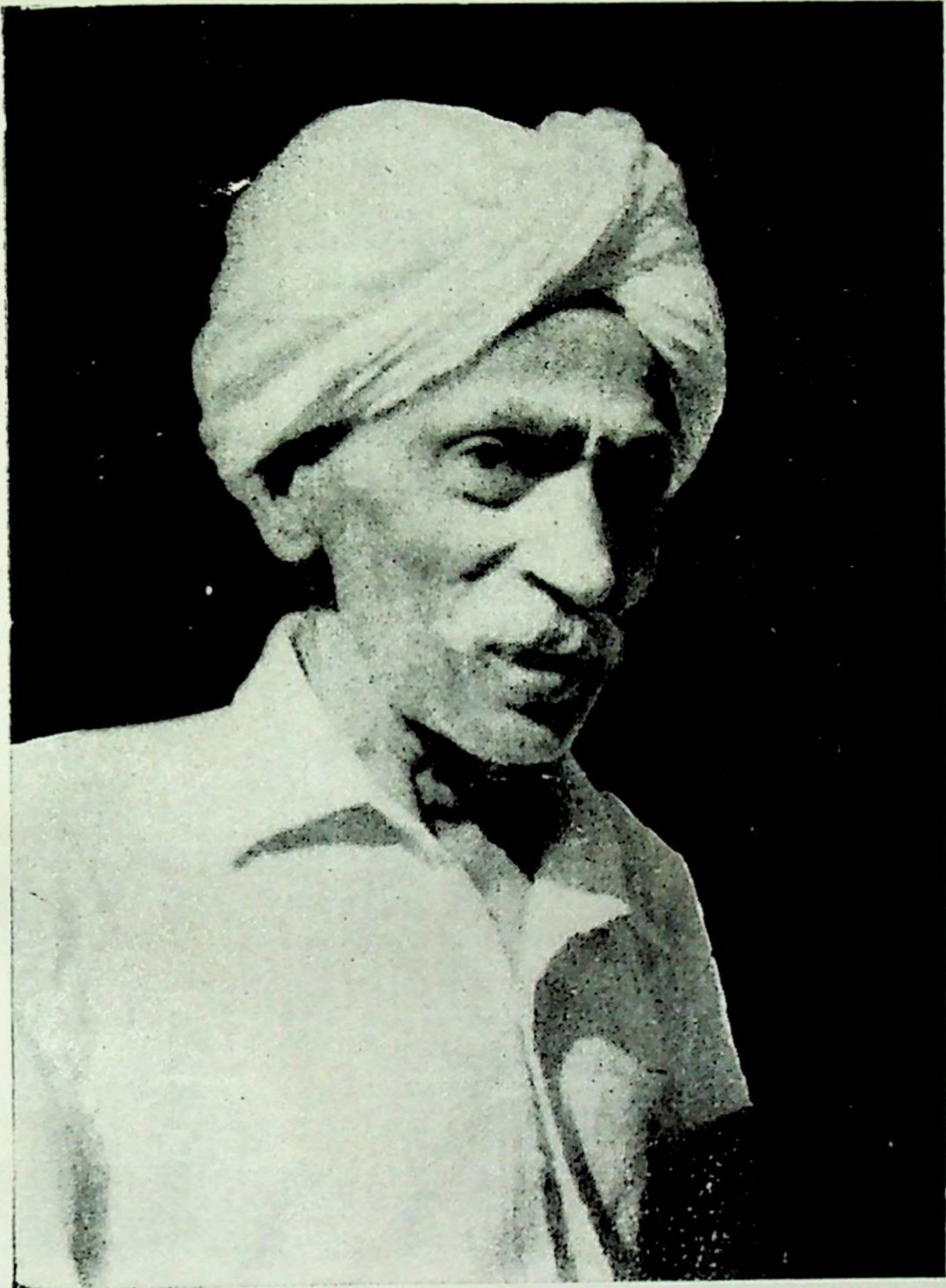
Born on 1-11-1947.

Having Master's degrees in Literature & Philosophy is now an Indologist holding the high post of Director in the Indology Dept. of Theological Research and Communication Institute, New-Delhi.

Author of Books like (i) Shankara's Concept of Reality (ii) Did Marks Kill God ? (iii) The Religious History of Salvism etc.



Shri Gurudeo Dr. R. D. Ranade



Born :
Jamkhandi
3-7-1886

Samadhi :
Nimbal
6-6-1957

The Mystic Philosophy of Gurudev Dr. R. D. Ranade

Prasanna Salshingikar

Dr. Ramachandra Dattatreya Ranade belongs to the great tradition of the Upanishadic mystics, realising the highest truth amidst modern living. He was born at Jamkhandi on 3rd July 1886, and brought up in a traditional Brahmin culture. He practised and taught his mystic philosophy at Pune and Allahabad. He retired as a living saint in Nimbai (Karnatak). He passed away on 6th June 1957 to unite in the ultimate, leaving behind him international reputation as a scholar, author, philosopher and mystic. He created a myth around himself while he was living and is esteemed very high in the 'Religio-philosophical' tradition of modern India. His disciples and admirers spread all over to meditate, contemplate, and reflect on the sparkling thought of the Gurudev (as he was usually called) found in several of his writings.

Dr. Ranade's philosophy is essentially the quest for the highest value, for Beatification or Divine Bliss. In reply to the criticism that the Upanishadic Philosophy is pessimistic, he writes: "A great huge ocean of blissful existence is depicted in the *Upanishads*. If the present book points to any moral, it is the moral of the life of beatific vision, enjoyed at all time by the mystics"¹. These remarks are also true of his own philosophy. He was not convinced by the study of philosophy, but by the attainment of God-realisation and Divine Bliss -- that God-realisation is the highest value and therefore the highest duty of man. Like saints, he took the noble task of great compassion to spread this gospel of God for the benefit of humanity. He did

1. Ranade, Dr. R. D., *A Constructive Survey of Upanishadic Philosophy*, p. XII

this by expounding his philosophy in his books *The Constructive Survey of Upanishadic Philosophy*, *Bhagwad-Gita as a Philosophy of God-realisation*, and the Marathi, Hindi and Kannada saints who have preached the same truth through centuries.

Dr. Ranade's philosophy is known as Rational Mysticism or the Philosophy of God-realisation or Philosophy of Beatification (Divine Bliss). According to his teachings God-realisation alone (i) will make life divine and blissful, (ii) will bring consummation to life, (iii) will enable man to solve the riddle of life and of the universe, in short, to achieve all the ideals held out in modern philosophy. His philosophy tells that God is not merely a creation of man's mind and fancy, that He is the only Reality and the Ultimate Reality behind the world of appearances. He assures that God is not an object of faith only. It is possible to realise Him face to face, that great many saints of all countries, times and faiths, have seen Him.

There is a definite *sādhana*, consisting of moral purification and spiritual meditation on the name of God — *Nāma-smaraṇa* by means of which he can be realised. Ranade points out that the sublime effects of God-realisation which show that it makes a man blissful, selfless, pure and fills him with compassion for every being, ultimately makes him God. Truth, Goodness and beauty, the intellectual values formulated by philosophers, are achieved fully in Unitive experience. All these three values are included in God-realisation and eternal bliss. Thus, a devotee who has attained God becomes immortal by transcending body-consciousness.

Ranade's basic outlook on life was deepened and strengthened in the early years of his writings, but radically it remained unchanged. Some of his main ideas published in 1916 are as below :-

“ By a philosopher we mean one who teaches man to realise that behind all things Natural there is the region of

the Supernatural, who enables them to see that behind shows there is Substance, and who persuades them to penetrate through Appearance to Reality".¹

Ranade was sympathetic with idealism when he explained the influence of German idealism on Carlyle. Like Carlyle, he was a spiritual agnostic² who held that truth is always in the making, and that we can claim it but never reach it. He followed Carlyle's view that there should be no religions but only Religion, the Universal Religion.

Agnostic Attitude -

Ranade was a agnostic in the sense that he held that rational knowledge did not reach the thing-in-itself. However, he firmly accepted the principle of contradiction, which was for him "the primary consideration of Philosophy and ... by its very nature the starting point for all other laws of Thought."³ Ranade mentioned a cosmological argument for the existence of God. According to him :

"... we will not be far wrong if we say that God is the sum-total of all the forces of nature. When we look at nature, we see that order which governs it is nothing else except the Will of God. Also if we look at the matter even physiologically we see that our exhalation and inhalation are themselves due to the order of God...All these things show that God's omnipotence is every where and his omniscience is, according to Jñāneshwara, one supreme cosmological argument for the existence of God"⁴. Ranade's exposition did not attempt to show how to prove the validity of philosophical principles and their use in a proof for the existence of God. A rational argument for existence of God has value of a merely logical hypothesis for Ranade.

1. Ranade. R. D., *Carlyle - A Critical Review*, p.43.

2. *Ibid*, p. 23.

3. Ranade. R. D., *Philosophical and Other Essays*, I. p. 109.

4. Ranade, R. D., *Bhagwadgita as a Philosophy of God-Realisation*, p. 60

According to Ranade, the Absolute cannot be proved or grasped by reason. It is knowable only through intuition.¹ His intuition lies at the back of the faculties in man which ordinary psychology recognises, i. e. of intelligence, will and feeling.² He regarded it as not contradictory of the logical, but subsumptive of it.³ Being part of the deeper self, this faculty enables man to come in contact with reality. By intuition 'one gets directly to the apprehension of Reality',⁴ which is the faculty of mystical experience.

Therefore, according to Dr. Ranade, 'mysticism is that attitude of mind which involves a direct, immediate, first-hand, intuitive apprehension of God... a silent enjoyment of God.'⁵

Ranade recognised the actual experience of unity with God as an element of mystical experience. He wanted to exclude from mysticism mental confusion, hallucinations, hysteria, delusions, etc. 'Accurate intellectual thought, among other things, which will compel philosophical admiration is surely a mark of real mystical experience.'⁶

Ranade rarely used the word 'mystical experience' in the sense of direct and experimental perception of God's presence. At times he also included in it deep poetical or intellectual insight coupled with a rich emotional life and powerful imagination.

Mystical experience brings in contact with reality and so the experience itself is for the mystice, the evidence of its validity. Ranade recognised that this experience had to become objective and universal before it could be a general criterion of true knowledge. According to him, '... it is

1. Ranade, R. D., *The Evolution of My Own Thought* pp. 553-555.

2. Cf. *Ibid* p. 567.

3. Ranade, R. D., *A Constructive Survey of Upanishadic Philosophy*, p. vi.

4. Ranade, R. D., *Mysticism in Maharashtra*, p. xxv.

5. *Ibid*. p. i. 6. *Ibid* p. xxvi.

objective and universal, because all mystics, irrespective of race and creed, talk in the same tongue'.¹ In showing on what point all mystics agree he wished to constitute a kind of inductive certitude about the validity of what the mystics say.

Ranade did not write any treatise systematically explaining his philosophical outlook. Whatever he wrote was written in the form of critical expositions. He evaluated whatever came under his observation and judged the truth of one statement by referring it to another, thus indirectly affirming the truth of the statement referred to. This helped him discover the outlines of his own thought.

Ranade has arranged the different stages of mystical experience in the Upanishads, with ascending steps, to which he evidently subscribed. First comes the realising of the self within, still as something distinct (I). Then follows the apprehension that 'I' within us is identical with the self (II). Next is the realisation that this self is identical with the Absolute (III). Then 'I' am the Absolute (IV), and finally, Brahman, the Absolute, is the 'ALL' (V). He wrote :-

'We may arrange the different stages of spiritual experience, as developed in the Upanishads, philosophically interpreted, in a series of five developing propositions. We may regard them as constituting the ladder of spiritual experience with a series of five ascending steps. The first stage of spiritual experience would consist, according to the *Bṛihādaranyaka Upanishad*, in realising the Self, in mystically apprehending the glory of the Self within us, as though we were distinct from him. Now comes the second stage. Another passage from the *Bṛihadāranyaka Upanishad* tells us that the Being, which calls itself the 'I' within us must be identified with the Self, that is hitherto realised. We must experience that we are really the very Self, and that we are neither the bodily, nor the sensuous, nor the intellectual, nor the emotional vestures; that we are in our essential nature entirely identical with the pure Self. This is the second stage. In the third stage of spiritual experience, we must

1. Ranade, R. D., *Mysticism in Maharashtra* p; 219.

come to realise, according to the *Bṛihadāranyaka Upanishad*, that the Self we have realised is identical with the Absolute. This same identification with the *Ātman* and Brahman, of the Individual Spirit and the Universal Spirit, of the Self and the Absolute, is also proclaimed by the epistolary stanza of the *Isha* and its cognate Upanishads, where we are told that the *Ātman* must be regarded as verily the Brahman, that the *Ātman* is infinity in its nature as also is the Brahman, that the *Ātman* derives its being from Brahman, that subtracting the infinity of the *Ātman* from the infinity of Brahman, the residuum is even infinite. Thus does that epistolary stanza pile infinities over infinities, and taking the mathematical lead, speak as if when the infinity of the *Ātman* is deducted from the infinity of the Brahman, the remainder itself is infinite. The inner meaning of this assertion is that we should see that there is no difference between the Self and the Absolute. This constitutes the third stage. Now comes the fourth. If the Being that calls itself the 'I' within us is the *Ātman* according to our second proposition, and if it is to be entirely identified with the Brahman according to our third proposition; that is, in other words, if I am the Self, and the Self is Absolute; then it follows syllogistically that I am the Absolute. This is unmistakably inculcated by a passage of *Bṛihadāranyaka Upanishad*, where we are told that we must identify that 'I' with the Absolute. Another aspect of the same doctrine is proclaimed in the *Chāndogya Upanishad*, where the 'Thou' comes also to be 'projectively' identified with the Absolute. This constitutes the fourth stage. If now the 'I' is the Absolute and if also the 'Thou' is equally the Absolute, if, in other words, both the subject and the object are the Absolute, then it follows that everything that we see in the world, Mind and Nature, the Self and the not-Self, equally constitute the Absolute. Whatever falls within the keen of apprehension, equally with whatever we are, goes to make up the fullness of the Absolute. The Brahman according to the *Chāndogya Upanishad* is verily the 'ALL'. To such a giddy height the philosophical ladder take us on the rising steps of philosophic thought. This is verily the position of the Absolute Monism. Whenever this state of Absolute Monism

is to be merely intellectually apprehended, or mystically realised, depends on whether we are by nature destined to be merely torch-bearers or mystics in the spiritual pilgrimage. That we should prefer the second alternative will be evident in our last chapter on the "Intimation of Self-Realisation"¹.

Ranade thus stands for a spiritual monism because his conception of reality is monistic and his Absolute is essentially spirit. Looking from the phenomenal point of view, *sub aeternitatis*, nature, soul and God and appearances; the Absolute alone is real². According to Ranade "for the purpose of religion and for the explanation of the phenomenal existence of the world a God has to be invented"³. Further "the Upanishadic characterisation of the Absolute passes from a negative stage of neither - nor, through the affirmative stage of inclusiveness to the transcendental state of either-or"⁴. He saw a meaning in the historical development of philosophy in India and regarded as the moving idea of all orthodox Indian philosophy and the truth upon which stands or falls the whole philosophy of India, "that there is an *Ātman* and that He can be realised : that this *Ātman* is God; that the Universe, like the human body, is a covering of this *Ātman*, and is, in fact the *Ātman* himself."⁵.

Ranade was not a rationalist. For him all speculative philosophy is uncertain. In his own words "All we can know of metaphysics is that all things come from and tend to return to God. What we can know is the self"⁶. The Rational Mysticism of Ranade is not based on intellect or reason, but is solely based on 'intuition'. Hence it is more wise to call it Intuitional Mysticism. The fact that experience is claimed

1. Ranade, R.D; *A Constructive Survey of Upanishadic Philosophy being a Systematic Introduction to Indian Metaphysics*. Pune : Oriental Book Agency (Encyclopaedic History of Indian Philosophy, Vol. II), 1926, pp. 276-78.

2. Cf. *Ibid* p. 215. 3. *Ibid*, p. 219. 4. Cf. *Ibid*, p. 221.

5. Ranade R. D., *Philosophical and other Essays*, 1, p. 172

6. Burch, G. B., 'R. D. Ranade' *The Aryan Path* XXX, No. 8 (August 1959), p. 344.

as its basis does not make it 'rational'. According to him only the *Guru* is capable of solving the philosophic doubts of his disciples if and only if he has achieved God-realisation. Unless the disciple reaches the mystical realisation, he has no means of verifying the teachings of the *Guru*, except to accept to them by faith. Thus, the approach to reality is fidelitic-not rational. Rational knowledge does not reach the thing-in-itself, hence it can only be relative knowledge. In the view of Ranade, the Absolute is unknowable to reason; but it is knowable to intuition.

Ranade's philosophy explains spiritual experience in terms of philosophical thought. He describes different stages of spiritual experience leading up to the experience of *Brahman*, comprising the 'ALL', i. e. self and not-self and claimed that this identity was the common experience of all the mystics. He was influenced in this classification by his monistic and aomistic outlook. Reason is denied as capable of evolving a valid system of classification by the agnostic presupposition, which does not permit a sufficient analysis of mystical experience. This prevents the 'Intuitionist' mysticism of Ranade from becoming a 'Rational' Mysticism. He held, with Kant, that the human intellect cannot reach the thing-in-itself. However Intuition, i. e. mystical experience, brings contact with reality and also reveals the identity of the self and God. This experience is the basis of philosophy.

Ranade lived full divine life as a great mystic of the 20th century and is reckoned as a great exponent of the philosophy of mysticism.

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"What the mind cannot attain can be attained through the power of Guru. The treasure-house may be full of treasure; but it is all shut up and one cannot go inside it, unless one has the key in his hands. What this key is, is known to the disciple with the help of his Master. The Grace of the Master is, indeed the key which illumines the intellect, breaks open the door of dualism, takes us to infinite happiness, and lands us forever in the supersensuous state. That state is beyond mind; that satisfaction is beyond all desires. Imagination cannot imagine it. It is beyond all mind and intellect; it is beyond all things of the world. It is for this reason that one should disassociate oneself from the world and reach spiritual experience."

Gurudev Ranade

in Mysticism in Maharashtra p. 392

The Beautiful

Dr. N. V. Joshi, M. A., D. Litt.,

I

The beautiful is closely associated with some artifact. The problem is : What kind of artifact should it be so that it can be called beautiful ? In order to find a proper answer to this question we shall do well to refer to the chart showing the scope of Individuation.* It has been shown there that the individuation is a process which leads us from the objectivity to the subjectivity of our experience. In so doing it passes through the three gradations, namely, Matter, Life, and the rational Mind. Everyone of these gradations has two aspects : 1) theoretical or epistemological and 2) practical or axiological. In the theoretical aspect we are principally concerned with the discovery of a subject which reveals the meaning or the intensionality of an object. Hence, in theory we pass from the object to the subject. In practice our aim is to find out an object, which can represent the subject perfectly. Consequently, the direction of our transition is reversed. We now pass from the subject to its objective representation. Thus, the practical or axiological sphere is verily the kingdom of arts.

It is important to observe here that in order to facilitate the logical analysis each aspect of the individuation has to pass through three moments : 1) perception, 2) science, and 3) philosophy. There is a perfect correspondence between the theory and practice in so far as these moments are concerned. If so, then corresponding to the three kinds of knowledge there can be found three kinds of arts as well : 1) perceptual arts, 2) scientific arts and 3) philosophical arts. The specific characteristics of these arts can also be

* Vide in this connection the issue of 'Pathway to God'. IXX. Oct. 1985, p. 71

Immediately laid down. If perception is concerned with the knowledge of objects as they are presented to us through our senses then the perceptual arts will be concerned with the representation of the essence of perceptual knowledge through some objective artifact. Similarly, if science is concerned with the discovery of the essential and necessary relations between the objects then the scientific arts will be concerned with the representation of the essential character of such a relation in an artifact. Lastly, if philosophical knowledge is concerned with the rational Mind and its attitudes towards the totality of objectivity then the philosophical art will be the representation of the values of spiritual attitudes in an artifact.

II

The beautiful falls within the purview of the philosophical art. In order, therefore, to throw the artifact of beauty into a bold relief we shall do well to understand the basic purpose of the perceptual as well as the scientific arts.

Perceptual arts are associated with the first moment of the axiological aspect in every stage of individuation. For example, at the stage of Matter the perceptual objects are revealed through our senses of touch, taste, smell, sound and vision. Now, the principal aim of art at this stage is not to give the bare objectivity, but its essential character. Take the case of cooking. It is an art which gives edible things, but not in a raw or unseasoned condition. A good cook is one who knows how to select food articles. He then subjects them to the proper process through which can be thoroughly blended so that the edibles become tasty and palatable. In the art of perfumery we have a similar experience. In the actual life there are several things which smell sweet and enchant us with their fragrance. Rose, jasmine, lily, some exudations from plants, the musk of deer have a bewitching aroma. But the art of perfumery consists in extracting their essence through a process of distillation which yields the various ottoes, scents and perfumed essences like the Intimate. What

a thrill of delight it is when we smell their fragrance ! Our sense of touch is tickled and soothed by the various things of cosmetics, velvet, silk and other fabrics. The musical art which gives us the melodious symphonies and orchestras keeps us spell-bound for the time being. Similarly the colour harmony of a landscape painting, coloured sarees and fabrics with their alluring motifs and designs, the portraits, the well-carved statues of animals and human beings send us into a rapture of delight. All of them are perceptual arts. When we are exposed to their best specimens we simply exclaim with delight : ' Marvellous ! ', ' Fantastic ! ', ' Fine ! ', ' Charming ! ', etc.

At the second stage of individuation, particularly, at its first moment of axiological aspect we come across such arts as are conducive to the growth and development of biological life. They are, namely, the plant nursery, horticulture, poultry farming, animal breeding and husbandry, child nursing etc. These arts aim at making available to us the best specimens of plants, animals, birds and children by providing them with the best nourishment, protecting them from diseases and dangerous agents and giving them the optimum conditions of good life. Such a process is controlled mostly through the actual and perceptual experience and personal supervision. The proceeds of these arts such as the best flowers, fruits, birds, animals and children are certainly the source of much delight.

Coming to the first axiological moment of the third stage of individuation, namely, the rational Mind, we find that the art of leadership is quite natural to it. The leader is a person who has the capacity to impress a group of men. The superiority of leader is felt directly and immediately. When children are at play they choose their leader mostly at the first impression. Even among the grown-ups in all the walks of life when a group is formed to render some service in times of crisis or emergency a leader is directly chosen on account of his exalted character, better tactfulness. When the leader achieves the success it provides an occasion for much jubilation and festivity.

We thus find that the arts at the first axiological moment at every stage of individuation are controlled by perceptual experience and their main purpose is to give us sensuous delight through their artifacts.

III

We shall now consider those arts which are associated with the second axiological moment of the different stages of individuation. Here also we come across three arts corresponding to the three sciences in the theoretical aspect. They are, namely, (1) the mechanical arts corresponding to the physico-chemical sciences, (2) the agricultural and medical arts corresponding to the biological sciences and (3) the art of psycho-therapy corresponding to the psychological science. A science is concerned with the discovery of such relations in the objective world which are essential and necessary. By virtue of such relations science enables us to create such conditions in the objective world that they will give us certain assured results which might be very useful to us. Our life becomes more prosperous and efficient through them. When the scientific artifacts are produced on a large scale our life turns over a new leaf. Indeed, it passes from the primitive stage to the civilized condition.

The mechanical arts which rely mostly on the practical application of the knowledge yielded by the physico-chemical sciences have, with their advanced technology, immensely enriched the material well-being of man. The invention of machines run by steam and electricity have enabled us to have a large scale production of commodities which are useful to our physical existence. Mechanized agriculture has boosted up the food production several times. Textile industry is manufacturing fabrics of cotton, silk and artificial fibre with superb fineness. Iron, steel and cement industries have revolutionised the civil engineering, by reinforcing strength and plasticity to the building constructions. It is now possible to build neat and comfortable houses and multi-storied buildings. We can throw gigantic bridges across even the mightiest rivers. We now have speedy conveyances which

have made our world a small unit. It would not be an exaggeration to say that the mechanical arts have given us the key through which the enormous reservoir of energy which the Nature is, can be unlocked.

The agricultural and medical arts have made a remarkable progress by exploiting the knowledge furnished by the biological sciences. Modern agriculture has been immensely benefitted by the botanical science. The growth, development, the grafting of plants, etc. are fully controlled by it. Similarly modern physiology, bio-chemistry and surgery have been the source of great relief to the entire humanity. Through the medical art we can check the pestilential epidemics and get a perfect immunity from the infectious diseases. The positive contribution of medical art is more important. It enables us to enjoy a good and sound health which is the fountain of pleasurable life.

Psychology is the science of Mind. It reveals those principles through which our mind can be kept in a normal and efficient condition. The art of psychotherapy derives the fullest benefit from the psychological researches and helps us in curing our mind of several perversities and defects which create the abnormal conditions in it. Sometimes such an art works such wonders that it almost resurrects the mind from the *debrts* into which it had fallen erstwhile.

We thus find that scientific arts have been of immense help to us and have brought enormous benefits in their trail. These arts, therefore, form a separate category by themselves. They lead us beyond the bare perception and demand the understanding of the scientific principles which can give us a control over the objective relations. Through them we can create such conditions that add leaven, grease and zest to our life. Usefulness is the common character of scientific arts.

IV

We are now in a position to deal with those arts which are specific to the third moment of the axiological aspect. Since the third moment in the theory leads us to philosophy

its axiological counterpart will naturally give us the philosophical arts.

If we follow our scheme meticulously we shall get three philosophical arts corresponding to the third moment of everyone of the three stages of individuation. In the first stage, namely, Matter we have the art of architecture culminating in the body beautiful. In the second stage, we have the Fine Arts culminating in Education.

It is necessary to distinguish the philosophical arts from both the perceptual and scientific arts. Since perception and science are both concerned with the objectivity which includes also the objective relations, their arts have purely an objective character. But philosophical knowledge which constitutes the third moment is concerned with those attitudes which the rational Mind brings to bear upon the world of objectivity. Hence those arts which seek to represent the rational attitudes through an artifact cannot be purely objective, but they assume a spiritual character. In other words, here we are not concerned with the partial aspects of individuation. But we have to grasp it as a whole. Now, an individuation is not a static entity. It is a dynamic process through which the ontological potentiality seeks to unfold itself. At the highest stage, i. e. at the stage of rational Mind it leads us to attain the highest subjectivity. Here we are required to conform to the principles of the rational Self which does not allow any contradiction within its own experience. Philosophical knowledge cannot be satisfied with anything less than this. But per se such an experience remains only an ideal.

When, however, in practice we proceed to represent such an ideal through some artifact we shall have to bring our Self, firstly, into an intimate communion with the ontological potentiality. The logic of individuation is required to be subordinated to the ontological impulsion within. By so doing the individuation begins to manifest a new and internal dimension. Indeed, subjectivity or internality is the distinguishing trait of the philosophical art. Not only this, but the

logical perfection of the philosophical art ultimately depends also on the intensive gradation of the ontological potentiality. As the intensity of such a potentiality develops philosophical art assumes a more concrete and organic form.

There is also another restriction which is naturally imposed on any philosophical art. Just because such an art is the representation of rationality its scope is restricted to the rational values. Such values may be found in all the stages of individuation but only in their third moment.

There are, thus, two conditions which must be necessarily fulfilled by a philosophical art :

Firstly, it requires two different points of view to be brought to bear upon it : (1) logical and (2) ontological.

Secondly, it is mainly concerned with the representation of rational values.

V

The first condition of the philosophical arts as laid down above distinguishes them from all the other arts. That is to say, such an art is not purely objective. But the subjectivity is the most prominent in it. It has an internal dimension which is accessible to the intuitive communion with the ontological potentiality. We know that such a potentiality admits of various intensive gradation. At the level of Matter its degree is the lowest while it is the highest at the level of rational Mind. But whatever the degree of intensity the subjectivity of individuation makes itself felt there. This requires an explanation.

In common with all arts the philosophical art has to represent its theoretical counterpart in the form of an artifact which constitutes its objective aspect. Such an aspect is governed by the logical understanding. But in such an art logic is stultified when we raise the question : What is it that such an art seeks to represent in its artifact ? Needless to say that such an art aims at representing the rational Mind. Such a mind is not an objective fact at all, but it is an

ideal. In order to realize such an ideal our self has to enter deeply into a communion with the ontological potentiality. It has to curb and restrain irrational forces within and without so that it can be free from all the internal contradictions. There is a constant struggle going on between the lower and the higher selves. Sometimes there is a stalemate here. Sometimes the higher self receives a setback. In spite of the best intentions of the individual the irrational forces overpower his reason and ensure into tragic consequences. Shakespeare's tragedies are the best illustrations of this.

Confronted with such a prospect the philosophical artist makes use of two different media : 1) human and 2) non-human. In the human medium, the subjectivity of philosophical art could be carried to its climax. When man himself is made the artifact his rational consciousness could be so motivated and activated by means of proper training that he can make the heaviest sacrifice to make an approximation to the spiritual ideal. This happens at all the stages of individuation. For example, at the level of Matter, when a man brings his body fully in harmony with the Nature he can develop the Body Beautiful. In the sphere of Life the same task is performed by a patriot. In the sphere of rational Mind, the prophets and saints try to do the same thing.

But the situation undergoes a radical change when the philosophical artist chooses the non-human medium. The great poets, musicians, painters, dancers and sculptors have to represent the same spiritual ideal through some objective artwork. In spite of his personal involvement in moulding the human destiny the artist chooses here to keep himself in the background or to remain quite aloof. He seeks to communicate with others by means of words, sounds, colours, rhythmic gestures or even through marble stones or plastic materials. But before doing so he, first of all, enters into the most profound communion with the ontological potentiality. That is to say, the primary requirement of the philosophical art is that the artist should be an inspired person. But mere inspiration is by itself not sufficient. The

artist has also to see that his inspiration is represented through an artifact. This calls upon him to develop the capacity to mould his medium with skill and dexterity so that his inspiration will have a powerful impact on the minds of those who are exposed to his artifacts. Although the major part of the mastery over the medium is controlled by the logical principles the imagination of the philosophical artist nevertheless will have to be moulded in such a way that his artifact might lose its objectivity and become the most powerful medium of his inspiration. It is like putting gold into a pattern chosen by the goldsmith himself and moulding it so that it might enchant our eyes. This task is so delicate and difficult that if the artist's inspiration is not sufficiently intense and powerful, then howsoever adept he may be in handling the objective medium his artifact becomes insipid and placid. On the contrary, if the artist's mind is surcharged by the highest and sublimest spiritual idealism, then even with a moderate control over the medium the artist can produce the sublimest effect with a charming simplicity. The great epic poets, Valmiki and Vyas, belong for example to this category. But Kalidas, the greatest of our poets, having drunk deep at the fountains of the epic poetry conveyed the same inspiration in a more graceful and elegant poetic diction of which he was the supreme master.

Now, there is no difference between the human and non-human artifacts in so far as the sublimity of the spiritual inspiration is concerned. But there is a slight polarization in them. While in the human artifact the sublimity is sought to be realized by whetting and sharpening one's own rational consciousness by carrying it to the highest degree of subjectivity, in the non-human artifact it is a little toned down on account of its being represented through an objective medium. The reason is quite evident. In the non-human artifact there is no restriction of the objectivity imposed on the subjectivity. But in the non-human artifact simply because the artist chooses to keep himself in the background the objectivity of his medium puts a heavy premium on the expression of his subjectivity.

Indeed, such a difference has given to the human and non-human artifact an independent status among the rational values. While the human artifacts are called good, the non-human artifacts are called beautiful. In fact, this reminds us of the Trinity of rational values which comprises Truth, Beauty and Goodness. This can be easily explained.

We know that the theory and practice at the third moment of every stage of individuation is controlled by the principles of reason. That is to say, at this moment we are concerned with what is right. By 'right' is meant what is in full conformity with the requirements of reason. While in theory we have to realize the right only in our knowledge by reaching the highest subjectivity, in practice we have to find an objective representation for the same. Hence, what is right in theory is called Truth while what is right in practice is called good. But as we have seen the good is the value which is the most appropriate for the human artifacts. But when the subjectivity of the good is toned down on account of the employment of the non-human artifact it is called Beautiful. Thus, the beautiful is in no way different from the Truth and the Good in so far as the realization of the rational Self is concerned. But simply because in the non-human artifact the artist's imagination, although it is ablaze with the sublime spirituality, is required to be so moulded as to suit the requirements of the objectivity of the medium. It is removed slightly from the subjectivity which is the predominant note in the Good. If a definition of the Beautiful is needed then we can say that *the Beautiful is the realization of the Sublime in practice through a non-human artifact.*

This is corroborated by the twin artifacts found at the third axiological moment at every stage of individuation. At the stage of Matter the Body Beautiful is represented through the human medium while the architecture is its counterpart in the non-human medium. At the stage of Life the twin artifacts are the patriot and the Body Politic. In the sphere of the rational Mind the twin artifacts are the Saint and the Fine Arts. While the human artifacts are called good the non-human artifacts are called beautiful.

VI

The Beautiful is a rational value in so far as it is embodied in an artifact. If so then it must have a logical aspect which governs the objectivity of the artifact. For example, the art architecture requires a long training before it can project such beautiful artifacts like the Taj Mahal, the magnificent temples of South India in which the various forces of Nature are held together with supreme stability equilibrium and stately majesty. Similarly, the august State Craft requires for its maintenance and administration persons who have developed a keen sense of justice and freedom and have learnt to represent the aspirations of their fellowbeings with a view to achieving the social and political wellbeing. Such men of outstanding political integrity can alone frame the right constitution for the State so that it can become a charter for a perfect security and political freedom. We can say same thing with regard to the Fine Arts. They require a long and rigorous training to acquire a complete and thorough command over their media. Take the case of music. It requires a style through which the harmonious sounds could be so combined as to give us their best tonal value. Sometimes it takes several generations to develop the musical style. One who aspires after attaining a full mastery over it requires more than a decade of rigorous training under a *Guru* or *Ustad*. The great painters have also to pass through a similar ordeal. Painting is not simply a matter of splashing a canvas with a rainbow of colours. It requires the organization of the space of the canvas so that its total impression might convey a spiritual value. Similarly, the great poetry is not simply a display of figures of speech. But every word in it must have a suggestive power to develop a theme which has a rational import. The great dancers and sculptors have to travel the same path in order to give the sublime effects through their artifacts.

The mastery over the medium is not enough to make an artifact beautiful. It has to be harnessed to the purpose for which it is intended. It might enchant us. But unless it is subordinated to that inspiration which an individual gets by

entering into the most profound communion with the highest spiritual Self it will fail to give us that ecstatic joy which a thing of beauty alone can give us.

We thus find that the organization of an artifact in the philosophical art has a logic of its own. But such a logic has to be put at the disposal of that sublime inspiration which springs from the very heart of spiritual individuation.



"When the lake becomes full on account of the oozing of the mellifluous juice, then a sky-reaching sound breaks forth as a submarine volcano in eruption might send its waters into the sky..... The river overflows and engulfs and even soaks up the ocean : This is as much as to say, that the Self in the aspirant becomes so expensive that it envelops the Brahman itself.....In such a state of spiritual experience, there are neither Sun nor the Moon nor the Stars, neither day, nor night..... Various kinds of musical instruments produce each its own harmony..... There are thus outburst of involuntary praise. How could one describe the value of that experience ?..... It is the experience of Eternity compressed in a single moment, which the aspirant with the consciousness of infinite power of God.

- Gurudeo Ranade
in P. G. H. p. 222

An Outline of Yogic Philosophy and Praxis

Motilal Pandit

Usually we are informed that Yoga, as meditational technique, aims at unifying the human Spirit with the Absolute, the Ground of Being, of God. Etymologically speaking, this understanding of Yoga may be correct, as the term "yoga" means to "to join", "to link together". However, when seen from the yogic background, the understanding is not correct. The aim of yogic philosophy and praxis is to arrive at such a state of consciousness whereby the human condition is transcended, so that the Self reveals itself to itself, and thought and being are seen as one. It is a state of dissociation from space-time, from life. In this rupture from life "isolation" (*kaivalyam*) of the Self is realised. Isolation is a state in which the Self, as an autonomous monad, subsists in itself. The aim is not to achieve, so to speak, unity with the Ground of Being; it is basically to recognise the transcendent autonomy of the Self (*purusha*) as a self-subsisting ontological reality.

Although in the later forms of yogic praxis the aim of Yoga may be understood in terms of union and unity, yet in its classical framework the yogic system, on the one hand has to be taken as a method of dissociation from human condition and, on the other hand, as a means, through yogic techniques, of realising transcendence from life in terms of "isolation" of the Self. In other words, it means that Yoga, firstly, prepares a man for the task of severing his relation with his own historical condition, and secondly, having gone beyond human condition, the yogi penetrates the essence of objects, and thereby realises his own self-integration. Finally, in the process of self-integration, a yogi recognises the autonomous nature of the Self. In the autonomy of Self lies liberation.

However, this autonomy in terms of "dissociation" is not realisable simply by following the techniques of Yoga. Mere techniques in themselves do not lend to liberation from the flux of psychomental life unless sanctified by initiation. It means that the yogic techniques have to be empowered through initiation. It is guru alone who can, through the process of initiation, empower the techniques, and thereby make them meaningful and result-oriented. It is believed that a guru in himself incarnates the initiatory power, and through this power guru leads the disciple to absolute autonomy.

The Earliest Yogic Texts :

The earliest traces of yogic techniques may be found in the Indus Culture (3000 B. C.). After the Indus Culture, we have the Vedic period (1500 B. C.). Within the Vedic context yogic techniques mainly consisted of ascetical practices. The philosophical foundation of a yogic system begins in the Upanishads where we find the use of such meditational techniques as, for example *pranayama* and *asana* for the purpose of realising autonomy in relation to cosmos. It is in this context that we must see the earliest yogic treatise, that is to say, the author of the first yogic text did not invent the yogic techniques; he codified and edited such techniques which were found to be precise.

The earliest text on Yoga is the *Yoga Sutra* of Patanjali. It is not, however, known whether the text was written by the grammarian Patanjali of the 2nd century B. C., or by some later Patanjali. The Indian commentators, for example, Bhoja, Vyasa, etc., have been of the opinion that it was the grammarian Patanjali who authored the text on Yoga, namely, the *Yoga Sutra*. Some modern scholars, especially Garbe and Dasgupta, have accepted this identification, whereas other scholars, particularly Woods and Keith, have challenged it. Whatever may be the truth concerning the actual author of the *Yoga Sutra*, the controversy is not of prime importance. What is undeniable is the fact that, whatever the authorship of the text may be, that the yogic techniques are

specifically Indian in origin. The author of the text did not invent them, he merely compiled and edited these ancient practices in a proper systematic manner,

The *Yoga Sutras* are comprised of four chapters (*pada*), and each chapter is devoted to a specific topic, and each topic is explained in aphorisms (*sutra*). The first chapter is devoted to the yogic ecstasy, and is called the chapter on *samadhi* (*samadhhipada*). The chapter consists of fifty-one aphorisms. The second chapter is on yogic praxis, and is called the *sadhanapada*. It is comprised of fifty-five aphorisms. The third chapter concentrates on supernatural powers, and is spoken of as the *vibhutipada*. It has fifty-five aphorisms. The final chapter, that is, the fourth one, is the chapter on "isolation" (*kaivalya*), and therefore is referred to as *kaivalyapada*. It has only thirty-four sutras, and probably is a later addition to the text.

In accordance with the Indian tradition many valuable commentaries have been written on the *Yoga Sutras*. The earliest Commentary is that of Vyasa's (between 6th and 7th century A. D.) *Yogabhashya*. The other most important Commentary is that of Vacaspati Misra (9th Century) The Commentary is known as the *Tattvaisaradi*. It is a Commentary on Vyasa's Commentary, namely, *Yogabhashya*. King Bhoja of 11th century also wrote a very important commentary by the name of *Rajamartanda*. The last great Commentary is that of Vinanbhikshu (16th century). It is a Commentary on Vyasa's *Yagbhashya*, and is called *Yogavattica*.

Yoga in Relation to Samkhya

The basic philosophical structure and framework of Yoga is that of Samkhya. The author of the *Yoga Sutras* merely handles the concept of Symkhya philosophy. The main differences between the two are the following :

- a) The Samkhya system, although orthodox, is athelstic; It has no need of God either as creator or the bestower of salvation. It does not need God even for teleological purposes. However, Yoga system

somehow accepts the reality of God. This God, however, is not a Creator; his function is to help yogis in their meditation. Then only difference between God (*Isvara*) and the Self (*purusha*) is this: whereas God has never had any relation with any form of psychomental life, the Self, on the otherhand, has had, even through illusory, the relations with the psychomental life (see *Yogasutras*, ii.55; i.54).

- b) The other difference between the two systems is this: the Samkhya believes that there is only one road to liberation, and that road is that of gnosis. Through intellectual intuition penetration into the essence of reality takes place, which results in liberation. However, Yoga believes in the experimental form of knowledge. This experimental knowledge is possible through the meditational techniques, and thereby a door to liberation is opened up.

As far as the basic philosophical framework is concerned, it is identical to both the systems. The point of departure for both systems is the conviction that the world of our experiences and perceptions is real; it is not unreal as expounded by the Advaita Vedanta. But the world, if we may say so, is illusory in the sense that we associate the Self with Substance (*prakriti*). This association takes place because of metaphysical ignorance. We can, therefore, say that the world is real in so far the human spirit is engulfed by ignorance. This ignorance is not of ontological order, but of epistemological order. The moment it is recognised that the Self is autonomous and free from relations, the question of reality and unreality of the world ceases to have meaning. The existence of the world will be there in so far there is ignorance. The moment the last Self realises the state of "isolation", that very moment the world will be reduced to its primordial condition.

However, the understanding of the world as wrought by ignorance need not be construed as pessimism. Behind this understanding lies the idea that, in so far as we live in the

world, there is suffering, and the cause of this pain is ignorance. As the nature of the world is transient there must be some reality beyond and behind this world which is non-transient and free from pain. This insight is based on the premises that whatever is characterised by time must necessarily have an end, and that which has an end, ends in pain. Therefore, the aim of both Sankhya and Yoga is to find such a mode of being in which suffering does not exist.

If the world is characterised by pain, it is evident that the one who participates in the world, and thereby in the process of life, must suffer pain. Involvement with life thus results in pain. As man searches for a non-suffering mode of existence, there must, therefore be such a mode of being. It also means that man is not the part of cosmic structure, but is above and beyond it. It may, therefore, be said that man is such a being who continuously transcends his facticity. In other words, it means that to associate the Self with Substance results in pain, whereas freedom from pain lies in "dissociation" of the Self from substance. It is this dissociation which is spoken of as transcendence of human condition.

Suffering has a positive dimension also. The more man suffers from his involvement with the world, the more there is an urge within him to find a way out from this suffering. It means that participation in the process of life helps man to seek liberation from pain. Thus pain may be seen from teleological horizon, and in the *Samkhya-pravacana-sutra* (II.47) this insight is explained thus: "From Brahma to a blade of grass; the creation is for the soul's benefit, until one attains to the supreme knowledge".

The metaphysical insight that the world is pain led Patanjali to say: "All is suffering for the wise man" (*Yoga-sutras*, II. 15). However, it is not the discovery of Patanjali. Even before him, Buddha had announced: "All is pain, and all is transitory". Buddha based this insight on the Upanishads where the world was seen in terms of flux, and therefore painful. It is this leitmotif which has determined

the ethos of Indian philosophy, spirituality and culture; It is within this framework that the metaphysical doctrines and spiritual techniques have been evolved. The goal, therefore, of Indian religiosity is to achieve a mode of existence which is free from pain. The goal of religious knowledge, therefore, is goal-oriented. Vacaspati Misra, while commenting on the *Samkhya Karika*, brings this point out very clearly :

In this world the hearer listens only to the speaker who deals with facts, the knowledge of which is necessary and desired. No one pays attention to those who expound doctrines that no one wants, as in the case with madmen. Madmen or with ordinary men who are good at their practical affairs but ignorant of the sciences and arts (*Tattva-kaumudi*, p. 1,)

The Nature of the Self

The transcendent and autonomous character of the Self has been accepted by all the orthodox schools of Indian philosophy. Buddhism and Carvak (Materialists) are the only exceptions who have not accepted the reality of Self. The Samkhya-Yoga, too, accepts the transcendent character of the Self. The Self, being transcendent, is said to be characterless, relationless, and inexpressible. The Self is a passive witness. "The Self", according to Isvara Krishna; "is what sees (*saksin*) it is isolated (*kaivalyam*), indifferent, a mere inactive spectator" (*Samkhya-karika*, 19). As a passive spectator, the Self is without intelligence, and therefore bereft of desires. The Self in no manner is involved in the flux of psychosomatic life.

Although the Self is desireless, without intelligence, a mere spectator, it appears as an agent, a doer (*kartr*). The appearance of the self as a doer is due to ignorance; and ignorance is characterised by an orientation in which non-eternal is seen as eternal, impure as pure, inactive as active, etc. Granted that the Self is a passive witness, how is it then that the Self allows itself to be mixed up with the psychosomatic experiences, how is it that the Self appears to be actively

involved with life ? It is so because of the Self's link, although indirect, with intelligence (*buddhi*). The function of intelligence is to reflect and grasp meaning. However, intelligence itself is the product of the primordial substance (*prakriti*). That which is the product of substance belongs to phenomenon. Since intelligence is the product of matter, it is evident that intelligence is related to other phenomena through knowledge. Since intelligence is involved in the world of phenomenal experiences, it cannot have direct knowledge of the Self. What is, therefore, needed is a kind of knowledge which would allow man to grasp the paradoxical relationship of the Self with the Substance. But such a kind of knowledge, in so far as man's human condition is concerned, is not available. The way of having this knowledge is to go beyond the human condition.

The Self is not identical with the states of consciousness. It is transcendent, whereas the states of consciousness (*cittavritti*) belong to Nature (*prakriti*). The states of consciousness belong to mind, and through them intelligence functions. Although intelligence belongs to the psychosomatic order, it is through intelligence that the Self is reflected upon. This relationship between the Self and intelligence is very paradoxical. However, the Self, through the reflection of intelligence, does not undergo any modification. The reflection of the Self takes place in the same manner as a flower is reflected in a glass (*Yogasutras*, i.41; ii.20). As the glass in no manner is affected by the reflection of a flower, so the Self remains unaltered when reflected upon by the intelligence. The ontological position of the Self remains unchanged.

The relationship between the Self and intelligence is said to be without beginning. The relationship exists because of ignorance (*Yogasutras*, ii. 24). In so far as there is ignorance, the existence of suffering will be there. Suffering takes place when we, due to ignorance, identify the Self with the psychophysical process of life, or make it a part of phenomena (see *Samkhya-pravacana-sutra*, ii.41). To maintain that it is

the "I" in me who suffers, and to identify this "I" with the Self, is to allow the continuance of pain.

What is the way out from this labyrinthine of suffering? The answer is it is by knowing the real nature of the Self that suffering is brought to an end, and in this lies liberation (*moksa*). In the *Samkhya-pravacana-sutra*, (iii. 22, 23) the cause of suffering as well as its remedy is very aptly put: "Through knowledge deliverance; through ignorance, enslavement". There is the experience of pain because due to ignorance, personality is identified with the transcendent Self. The relationship, so to say, of the Self with intelligence is not real, and therefore the cessation of pain is possible. The moment the real nature of the Self is realised, that very moment pain is negated. In so far man is in human condition, pain is a fact, but pain is seen as illusion the moment the nature of the Self is realised.

The Self is to be free and eternal; it "can be neither born or destroyed; that it is neither subjugated nor active; that is neither thirsting for freedom nor deliverance" (Gaudapada, *Mandukhya-Karika*, li. 32; cf. *Samkhya-pravacana-sutra*, i.60). There really is no deliverance of the Self, as the Self never is in bondage. It is through action that one gets involved in bondages, whereas the Self, being inactive, is never involved in the process of becoming. In what, then, does liberation consist? The liberation consists in recognising that the Self is eternally free. Once the drama of personality is seen as illusory, the eternal freedom of the Self is recognised, and thereby liberation from the experience of suffering is affected.

The conception of personality is in itself false; it is borne out of ignorance. Personality is but a synthesis of different psychomental experiences. The drama of personality ceases when the Self is seen as a mere spectator (*Saksin*). This knowledge of Self does not mean the elimination of pain in so far as the psycho-physiological process of life is concerned. What happens in this disclosure of the Self is that suffering loses its meaning and significance.

The Nature of the Mind

The Source of pain is mind, its *vrittis*, that is, various states of consciousness. The aim of Yoga is to stop the various fluctuations of the mind through yogic techniques (*Yogasutras*, i. 2). All the intrusions, both inside and outside, create confusion, and confusion results in pain. As there are various types of states of consciousness, so there are varied kinds of experiences, both painful and not painful. However, the experiences of various states of consciousness can be, broadly speaking, reduced to three kinds of categories :

- a) experiences which are characterised by abnormal confusions in which unreal experiences are construed as real, such as dreams, hallucinations, mental confusions, etc;
- b) experiences which are of normal character. These experiences belong to a person who is immersed in the world of becoming, and
- c) finally, there are experiences which belong to the category of supernormal. These experiences are of para-psychological nature, and basically stem from a state of consciousness which is trans-like. The character of such experiences is transcendent, in that they operate beyond space-time.

Each state of consciousness, according to Patanjali, has its own science, which explains its limit, nature and function. If we desire to have a conceptual clarity of ideas, we have to have a theory of knowledge in the light of which mental confusion can be avoided. Since, according to yogic thinking, experiences of time-space are the product of ignorance, all of them, from a transcendent viewpoint, are necessarily false. The experiences whose nature is that of falsity, are evidently painful. The real and non-false experiences, from the yogic perspective, are the ones which are of para-psychological nature, in that they transcend the conditioned mode of existence. Such experience, being unconditioned, lead to liberation.

Since the first two types of experiences are not different from each other, it is, therefore, the aim of Yoga to eliminate them, so that the third kind of experience is facilitated. This experience, in the yogic terminology, is available in *samadhi* (that is. an undifferentiated state of consciousness). It is an experience in which the disclosure of the eternally free Self takes place.

What, according to Patanjali, is the cause of the states of consciousness (*cittavritti*)? The main causes are enumerated as five, namely ignorance (*avidya*), ego (*asmita*), passion (*raga*), disgust (*dvesa*), and attachment to life (*abhinivesa*) (*Yogasutra*, ii. 3). Each state of consciousness (*vritti*) is painful (*klesa*). As the nature of *vritti* is painful, the aim of Yoga is to eliminate them, so that no painful experience may take place (*Yogasutra*, i. 2)

The first step a yogi is to bring under control the *vrittis* of the mind for two reasons. First, the flow of life itself is constituted by the *vrittis*. In so far there is the flow of life there is no possibility of liberation. Second, since the nature of fluctuations is painful, there is no way out from this unless *vrittis* are eliminated (cf. *Yogasutra*, i. 8). The elimination of *vrittis* is not possible simply through metaphysical gnosis. This is so because there is an unlimited reservoir of *vrittis*, in the form of latencies (*vasanas*), in the subconscious. These latencies may be considered as the subconscious sensations or imprints. The *vasanas* are responsible in creating obstacles, in the form of *vrittis*, on the way to liberation. The *vasanas*, on the one hand, feed the psychomental life by stimulating the *vrittis* in the mind and, on the other hand, being imperceptible, they are difficult to handle. As potencies, the *vasanas* have an urge for expression, and they express themselves through the various states of consciousness by creating *vrittis* in the mind.

As the *vasanas* create the whirlwind of *vrittis*, the *vrittis* themselves are actualised in the acts of consciousness. In this manner the *vasanas* determine, life. The specific character of a person is basically determined by the *vasanas*. It is not only

the outside behavioural pattern which is determined by the *vasanas*; rather they determine the inward disposition as well as the future actions of men. It would, therefore, mean that the controlling of the *vrittis* is of no use unless the *vasanas* are eliminated. The control over the fluctuations of the mind (*citta-vritti-nirodha*) is possible only when the link between the subconscious and the conscious is ruptured. It is what Yoga, through the complex use of ethical, physiological, psychological and meditational techniques, aims at: to bring an end to the residual sensations of the subconscious which feed the process of psycho-physical life.

The Nature of Yogic Techniques

The beginning of yogic praxis is centered on what is called concentration (*ekagrata*). The yogic concentration is comprised of the bodily posture (*asana*) rhythmic breathing (*pranayama*), and the withdrawal of senses from the sense objects (*pratyahara*). All the three together constitute yogic concentration. The yogic concentration may be fixed on an object, on a picture, on the space between the eyebrows, on the tip of nose, on God, etc. By fixing all thoughts, with deep concentration, on one point, the *vrittis* of the mind, step by step, come under control. It is a process of training the mind, so that the activities of the mind, which dominate consciousness, are subdued. The conscious mind is always away from itself; it is always scattered; it is never centered on itself. The *vrittis* diffuse consciousness, and the passions disturb the fragile nature of the mind. While concentrating on a point or an object, the yogi is in a position of self-reflection rather than to be reflected upon by the sense objects. Consciousness, through the control of passions and senses, returns to itself, and thereby does not suffer diffusion. Through this process of concentration the residual impressions (*vasanas*) of the mind as well as the activities of the sense organs (*indriyas*) are controlled, and thereby discontinuity in consciousness is affected. Having mastered concentration, a yogi is able, as and when he desires, to bring, at will, to cessation the acts of consciousness.

In order to achieve concentration, and thereby *samadhi*, certain methods have been devised. The techniques have to be followed by stages. The first two steps or limbs (*angas*) are restraints (*yamas*) and disciplines (*niyamas*). The third, fourth and fifth, as mentioned above, constitute concentration (*ekagrata*), that is these steps together lead to concentration. They are the bodily postures (*asanas*), rhythmic breathing (*pranayama*), and the withdrawal of senses (*pratyahara*). These limbs of Yoga are physiological and psychological in nature. The final three steps lead to *samadhi*, that is, to indifferentiated state of consciousness. These steps are concentration (*dharana*), yogic meditation (*dhyana*), and *samadhi*. All these steps together are called the eight limbs of Yoga.

The first two steps or limbs (*angas*) are not specifically yogic. They constitute, as it were, the first steps on the ladder of asceticism in general. The first step, that is restraints (*yamas*), is comprised of five constituents, namely, non-violence (*ahimsa*), truthfulness (*satya*), non-stealing (*asteya*), sexual abstinence (*brahmacarya*), and non-greed (*aparigraha*) (*Yogasutras*, ii.30).

The restraints will succeed in their aim if certain disciplines are followed. In the *Yogasutra* (ii.30) Patanjali says that "Cleanliness, serenity, asceticism, the study of yogic metaphysics, and the endeavour to make God the motivation of very action constitute the disciplines." Cleanliness here basically means purification of internal and external organs. The purificatory techniques are very complex and a specialised field of activity. In Hathayoga these techniques have been specialised to the maximum. A yogi by adhering to *yamas* and *niyamas* is able to control his mind by creating an environment, both physical and psychological, which is conducive to yogic praxis.

The third step on the way of concentration is *asana* (bodily posture). It is from this step that a proper yogic exercise begins. The purpose of yogic postures is to facilitate

concentration, and therefore each posture has to be "stable and pleasant" (*Yogasutra*, ii.46). The main purpose of yogic postures is to reduce bodily mobility to utter immobility. Mobility is the expression of life, whereas immobility represents the transcendence of human condition, which means death. Through bodily immobility indifference to pain and pleasure, heat and cold, comfort and discomfort, etc. is developed. It is the first real step towards yogic asceticism. As immobility of the body increases, so the external stimulus loses its power on the senses, and thereby the mind is not violated by the external sensations. This deadening of the body contributes to the development of concentration.

The fourth step in the practice of yoga is that of *pranayama*, rhythmic breathing. As the *asanas* are intended to create external, that is, bodily, immobility, so the *pranayama* is aimed at creating internal immobility. "*Pra-nayama* is the cessation (*viccheda*) of the inhaling and exhaling movements, and it is achieved after *asana* has been mastered" (*Yogasutra* ii.49). According to Yoga psychology, there is a close link between breathing and consciousness. The yogi, by controlling the process of breathing, is able to stop or reduce exhalation and inhalation, which directly affect the states of consciousness. Control of breathing is achieved by self-imposed rhythmic ways of inhalation (*puraka*), exhalation (*recaka*), and the retention of breath (*kumbhaka*), while ignoring the normal biological and relational conditions.

The fifth step is that of *pratyahara*, that is, the withdrawal of senses from their field of activity. The practice of this *anga* strengthens both internal and external immobility. The third, fourth and fifth *angas* jointly reduce both mind and body to a non-functioning state. It means that the life of a yogi becomes vegetative, and in this lies his autonomy in relation to his physical and mental environment. Autonomy in relation to environment means transcendence of human condition.

Withdrawal from the influence of environment means going into the inner world of being. The withdrawal into

oneself makes concentration of consciousness possible, as the senses are not directed towards external objects. *Pratyahara* is thus the final step in the psycho-physical asceticism. Henceforth a yogi is freed from the activities of sensory organs. A mind free from fluctuations and passions is able to fix its attention on one point, and thereby achieves concentration. It is the main purpose of *asana*, *pranayama*, and *pratyahara* to facilitate the realisation of concentration.

The sixth step is that of *dharana*, that is, yogic concentration. As the third, fourth and fifth *angas* prepare a yogi for physio-psychological immobility, and thereby for concentration, so the last three steps—*dharana*, *dhyana*, and *samydhi* (jointly called *samsama*, going together)—lead to the final stage of Yoga, namely, absorption (*samadhi*). These steps can be successfully followed on only after achieving *ekagrata*, which means complete control over the senses. The last three steps are closely related to each other, in that when a yogi, for example, practices yogic concentration (*dharana*), the other two steps are simultaneously followed.

Dharana comes from the root *dhr*, which means to “have a tight grip”. To paraphrase it, the term would mean a kind of concentration which has a tight grip on a single object of concentration. In the *dharana* stage diffusion of the mind or of the senses is not allowed to take place. However, the content of concentration is of abstract nature. Patanjali, while defining concentration, speaks of it as a “fixation of thought on a single point” (*Yogasutra*, ii. 1).

Having succeeded in fixing concentration on pure thought, a yogi automatically steps into *dhyana* (*fixation*), which, in the words of Patanjali, is “a current of unified thought” (*Yogsutras*, iii.2). Vyasa explains this definition as a “continuum of mental effort in order to assimilate the object of meditation, free from any other effort to assimilate other objects”. At the *dharana* stage the Self holds itself as an object of concentration in itself and to itself. It means that at this stage the object of concentration is not yet of a refined

form... Concentration, although in the form of a thought, is still characterised by externality. However, at the stage of *dhyana* concentration is of a refined nature. A yogi at this stage is able to go into the nature of objects, that is, it is a kind of concentration in which, without the aid of an external object, and thereby the assimilation is facilitated. So, *dhyana* is a state of fixation in which unity of subject and object is realised.

The final step in the yogic life is that of *samadhi*. To define and explain the state of *samadhi* is the most difficult task. The term *samadhi* on the one hand, signifies a state of experience, which is inexpressible, and on the other hand, the term cannot be restricted to a single form of experience. The nature of *samadhi*-experience is complex and varied. If seen from a gnostic perspective, *samadhi* is a state of consciousness in which there is an immediate apprehension of the content of an object without the aid of imagination (*kalpana*) or intellect (*buddhi*). It is a state in which an object discloses itself to itself and in itself (*Yogasutra*, lii. 3). It is a state of consciousness in which the act of concentration and the object of concentration are not experienced in terms of subject and object. It is a state of experience in which through intuition, the object of knowledge and the knowledge of object become unified, and the object no more presents itself as a phenomenon of consciousness. The state of *samadhi*, in the words of Vijnanabikshu, is arrived at "when *dhyana* is delivered from the separate notions of 'meditation', 'object of meditation', and 'meditating subject' and sustained solely in the form of the object meditated on" (*Yogasara-samgraha*, p. 44)

Samadhi is not a state of knowledge. It is a state in which the Self (*purusha*) reveals itself to itself. However, this disclosure of the Self does not take place in every kind of *samadhi*, and therefore liberation is not realised in each and every form of *samadhi*. When the *samadhi* is reached through concentration on thought, it is called *samprajnata*, that is, it is a *samadhi* in which differentiation exists. When, on the

other hand, *samadhi* is realised through thoughtless concentration, it is spoken of as *asamprajnata*, that is undifferentiated *samadhi*. The former *samadhi* leads to partial liberation, whereas the latter one, by destroying the subconscious impressions (*samskaras*), leads to complete liberation. In this state of *samadhi*, in the words of Vijnan-bhikshu "there exists no other trace of mind (*citta*) outside the impressions (*samskara*) left behind (by its posterior operations). If these impressions were not there, there would be no possibility of a return to consciousness" (*yoga-sara-sangraha* p.4)

As far as the differentiated form of *samadhi* is concerned, it is comprised of four stages namely, analytical (*sa-vitarka*), non-analytical (*nir-vitaraka*), reflective (*savicara*), and non-reflective (*nir-vicara*) (*Yogasutra*, i. 42-44). These four stages represent, as it were, an ascent of consciousness.

The first stage is characterised by analysis. In this stage there is unity with the object of concentration in its essential totality. An object of concentration is characterised by a thing, an idea, and a word. In this stage of differentiated *samadhi* all these aspects, in the process of concentration, are in harmony with each other, and thereby with the mind (*citta*). By concentrating on the outer form of an object, the analytical stage is experienced. While commenting on the *Yogasutra* i. 43, Vyasa speaks of non-analytical stage in these words: "*Citta* becomes non-analytical (*nir-vitaraka*) after memory has stopped functioning - that is, after verbal or logical associations have halted, at the moment when the object is barren of name and meaning; when thought is reflected in a direct manner by espousing the form of the object and glows only with that object in itself (*svarupā*)". It is a state in which the presence of an "I" is not experienced, and therefore does not say : I know this object. As far as the third stage, that is, reflective stage, is concerned, it is of the nature in which thought, in the process of concentration, is not determined by the externality of an object; rather thought goes into the object, and thereby apprehends those infinitesimal nuclei of energy which, in the lexicon of Yoga, are

spoken, of as *tanmatras*. In the first stage concentration is focussed on the external (*sthula*) form of an object, whereas in the reflective stage meditation is directed on the subtle aspect of an object. From this stage one automatically passes into the final stage of non-reflection. In this stage there is a complete unity between thought and the infinitesimal components of an object. It is a stage in which the deep penetration into the essence of objects takes place.

Together these stages of *samprajnata samadhi* are referred as *bijasamadhi*, that is, *samadhi* with seed. The stages are so referred to because they produce movements like seeds for the future activity of consciousness. The undifferentiated *samadhi*, on the otherhand, is free of "seeds" precisely because it is not dependent on anything, external or internal. While going through these four stages, a yogi finally reaches the final stage of *samadhi*, which is that of *asamprajnata*. It is a state of experience in which the absolute faculty of knowledge (*stambharaprajna*) is realised (*Yogasutra*, i. 48), and thereby being and knowledge are not seen as separate elements, but identical. This unity of knowledge and being is the disclosure of the Self, and it is in this disclosure that suffering loses its significance. It is in this insight that liberation lies. In this achievement the purpose of Yoga is served.

In the *asamprajnata* state of *samadhi* every vestige of difference disappears, and thereby paves the way for the elimination of *vrittis* as well as of *samskaras* (see Vyasa on the *Yogsutras*, i. 18 and i. 51). The "burning" of *vrittis* and of *samskaras* results in a *samadhi* which is without "seed" (*nirbija*).

There are two methods, according to Patanjali, of reaching the state of undifferentiated *samadhi* namely, that of technique (*upaya*) and that of natural method (*bhava*) (*Yogasutra*, i. 19). The former method is employed by the yogins, that is, the yogins by employing the yogic techniques, reach the final state of *samadhi*, whereas the latter method is opened to gods, that is, those who are dis-incarnate (*videha*).

The result of this state is "absolute isolation", which means liberation of *purusha* from the dominance of *prakriti*. However, this undifferentiated state is not total emptiness of consciousness. The term rather expresses both "state", and "knowledge", which, in other words, means absence of objects in consciousness, and not empty consciousness. It is a state in which consciousness is supposed to have a direct intuition and apprehension of being. This state of consciousness can be said to be "empty" in the sense that it does not possess any sensory or intellectual concept; and as an unconditioned state, it cannot be said to be an "experience". Rather it is revelation, in that the Self contemplates itself. As far as normal consciousness is concerned, it is eliminated; in that it is re-absorbed into *prakriti*. A yogi in this state, may be compared to a dead man, as he is no more related to life and is dead to life.

Yoga in Early Buddhism

It has usually been understood that Buddhism, as a new religious movement, stood against its ritualistic practices and dead formalism. What Buddha, however, did was to reject such aspects of Indian religious life of his time which seemed to him to be mere formalities. But his own religious insights are based on the general Indian spiritual orientation of his time, and this fact Buddha himself has accepted by affirming that he has "seen the ancient way and followed it" (*Samyutta-nikaya*, il. 106). This "ancient way" is nothing else but the general ethos of Indian spirituality, namely that of asceticism. He had learnt the ascetical practices, during the days of his mendicancy, from Udraka Ramapura (see Asvaghosa, *Buddhacarita*, xii. 17 ff). The ascetical practices formed the basis of his Yoga, and in the words of Senart, "It was on the soil of Yoga that Buddha was brought up; whatever new elements he might have been able to infuse into it, was the world of yoga in which his thinking was formed" (*Buddhisme et Yoga*, P. 348).

Although Buddha opposed the Brahmanic way of life, yet he is confronted by the same problem which the

Upanishadic seers were grappling with; and he is one with them in affirming that everything is pain and impermanent. What Buddha opposed was excessive asceticism and ritualism; he also opposed the belief of the Upanishadic thinkers that liberation could be realised solely through metaphysical knowledge.

The desire of Buddha was to go beyond the modes of thought and ascetical disciplines of his time. He accepted the contemporary Samkhya analysis of the "person," but would not even commit himself of the notion of the Self. He did not commit himself to an eternal Self because there is no possibility of having even an approximate experience of the Absolute in so far as man remains in darkness. Also he rejected the Brahmanical idea of the eternal absolute because such an idea might not allow man to seek awakening within. This does not, however, mean that he denied an unconditioned reality beyond the flux of psychomental life. Nirvana is not a state of nothingness; it is a transcendent and an irreducible state of experience. Therefore :

It would be futile to contend that Nirvana does not exist because it is not an object of knowledge. Undoubtedly Nirvana is not known directly in the way in which colour, sensation, etc. are known. It is not known indirectly through its activity in the way in which the sensory organs are known. Its nature, however, and its activity...are objects of knowledge... The yogi enters into contemplation... (and) take cognisance of Nirvana, of its Nature, of its activity. When he emerges from contemplation, he cries : " O Nirvana : destruction, calm, excellence, release ! " The blind, since they do not see blue and yellow, have no right to say that the sighted do not see colours and that colours do not exist. (Quoted by Ia Valle-poussin from *Samghabhadra*, in *Nirvana*, pp. 73-74).

Since the message of the Buddha is directed towards the suffering man, its content has to be understood experi-

entially. To have an experiential understanding of Buddha's truth, it is necessary to rise above the conditioned mode of existence. This transcendence from the conditioned mode of existence means a recreation of a new body which, in the words of Buddha, is the mind's creation, complete in all its limbs and members, and with transcendental faculties. It is just like a man who should draw a reed from its sheath - or a snake from its slough - or a sword from its scabbard, - recognising that the reed, the snake, or the sword was one thing and the sheath, slough, or scabbard was another etc." (*Majjhima - nikaya*, ii. 17).

The aim of Buddha's teaching is to show the way of dying. It means through death man is born anew to a new mode of existence. This new mode of life is that of Nirvana, which is free from conditioning as well as from Pain. Nothing much can be said about the state of Nirvana: "The Tathagata can no longer be designated as being matter, sensations, ideas, volitions, knowledge; he is freed from these designations; he is deep, immeasurable, unfathomable, like the great ocean. One cannot say 'he is', 'he is not', 'he is and he is not', 'he neither is nor is not' " (*Samyutta-nikaya*, iv. 374).

Buddhist Techniques :

In order to reach the state of liberation (*nirvana*), and thereby go beyond the level of suffering, there is one major way available to man, namely, that of asceticism. The preliminary techniques of Buddhist asceticism seem to be the same as found in classical Yoga: the contemplative life is not possible unless there is proper physical and mental environment. First and foremost need for contemplation is seclusion. The monk, therefore, must find a lonely place in a forest or in a cave. The second most important requirement is the bodily posture (*asana*). Without a proper *asana*, there is no possibility of reflection or concentration. It is in this kind of physical atmosphere that a proper mental outlook for meditation is created. The preliminary meditative reflections are of the nature of negations, and they are :

Rejecting thirst for the world, he is left with a heart free from desire and he purges his spirit of covetousness. Rejecting the desire to harm, he is left with a heart free from enmity, with good will and compassion toward all beings, and he purges his spirit of ill-will. Rejecting laziness and sloth, he is left delivered from both; conscious of the light...of himself, he purges his spirit of laziness and sloth .. Rejecting doubt, he is left like one who has gone beyond perplexity; no longer uncertain what is good, he purges his spirit of doubt (*Digha nikaya*, iii, 49)

The aim of these meditations is not so much ethical as much it is to create a new psychic life, a new consciousness in which the monk experiences the new mode of life. These meditations are the aids towards the appropriation of truths revealed by Buddha. Even the bodily activities have to be seen, in the process of meditation, in this light. This constant reflection leads to the proper understanding of Bhuddha's truths : that whatever we experience in our conditioned mode of life, it is all unsubstantial. It is this insight which, through meditation, is assimilated, and thereby it remains a continuous experience in consciousness. This constant reflection on the nature of body and of soul afford a continuous experience of unreality of everything we see and touch. However, these are merely preliminaries on the way to meditation. The real meditation consists of four psychic states, namely, four *Jhanas* (skt. *dhyana*).

The first state :

When the bhikku perceives that the five fetters (that is, sensuality, ill will, laziness, agitation, doubt) have been destroyed in him, he is glad, he is joyous, he feels at ease in his whole person ; having the feeling of well-being, he is happy; happy, his heart is appeased. Released from desires and from all evil conditions. he enters into and remains in the first *jhana*, a state that is born of detachment (*vivekaja*), in which reflection and understanding continue, in which one knows joy and

bliss. Then the idea of desires that he formerly had cease in him and there arises the subtle, real idea of the joy and the peace that are born of detachment; and he remains in this idea. (*Digha-nikaya*, i. 82 ff).

The second state is characterised by an orientation in which reflection is removed; it is a state akin to *ekagrata*. This cessation of reflection takes place due to concentration. Through concentration, there "arises the subtle, real idea of the joy and bliss ..."

In the third stage the monk :

through the renunciation of joy, remains indifferent. Alert and fully conscious, he experiences in his person that bliss of which the sages speak when they say : ' He who is indifferent and thoughtful enjoys bliss '. This is the third *jhana*. At this moment the subtle, real idea of joy and peace that he felt before and that were born of concentration vanishes in him, and there arises a subtle, real idea of bliss and indifference. (*Digha-nikaya*, i.82)

The fourth state is " a state of absolute purity, indifference... . The subtle, real idea of bliss and indifference that he had earlier vanish then in him and there arises a subtle, real idea of the absence of ease and unease, and he remains in this idea (*Digha-nikaya*, i.82 ff)

By going through these four stages, the *bhikku*, firstly, purifies his mental apparatus in such a manner that he is able to isolate himself easily from the physical environment he lives in. This detachment from the external world leads to the freedom of consciousness. Secondly, by removing intelligence, the dialectic of intelligence no more intrudes consciousness, and thereby concentration is facilitated. Thirdly, by isolating himself from memory, the mendicant thereby reaches the state of lucidity in which there is no content except consciousness. Finally, the obliteration of opposites leads to the state of re-integration.

However, the four stages of *jhanas* do not exhaust the reservoir of Buddhist techniques. We have still further to go in order to experience Nirvana, and that means we have to pass through the four gates of *samapattis*, (achievements). To describe these *samapattis*, we shall quote from the *Digha-nikaya* (1.83 ff) :

And again..... the bhikku, by passing beyond the consciousness of form; by putting an end to the sense of resistance (*patigha*), by paying no heed to the idea of distinction, thinking : 'The space is infinite', reaches up and remains in the mental state in which the mind is concerned only with the consciousness of the infinity of space... And again... by passing quite beyond the consciousness of space as infinite, thinking, 'Cognition is infinite', he reaches up to and remains in the mental state in which the mind is concerned only with the infinity of cognition... And again, by passing quite beyond the consciousness of infinity of consciousness, thinking, 'There is nothing that really is', he reaches up and remains in the mental state in which the mind is concerned only with the unreality of things. Then that sense of everything being within the sphere of infinite cognition, that he just had, passes away. And there arises in him a consciousness, subtle but yet actual, of unreality as the object of his thought. And he becomes a person conscious of that.

As far as the last *samapatti* is concerned, it is a state in which the bhikku finally reaches "the summit of consciousness. And when he is on the summit it may occur to him : 'To be thinking at all is the inferior state. I were better not to be thinking. Were I to go on thinking and fancying, these ideas, these states of consciousness, I have reached to, would pass away but others, coarser ones, might arise. So I will neither think nor fancy any more'. And he does not. And to him neither thinking any more, nor fancying, the ideas, the states of consciousness, he had, pass away; and no others, coarser than they, arise. So he falls into trance (*Digha-nikaya* 1. 184).

Tantrism and Yoga

In this part of the paper we shall discuss the relationship of Tantrism with Yoga. The origins of Tantrism may be ancient, but it began, as a coherent religious movement, in the fourth century A. D., and took the pan-Indian shape in the beginning of the sixth century. Tantrism influenced every walk of Indian life : religious, iconographical, ritualistic, philosophical, etc. Each Indian religious system, in one way or the other, came under its sway : Saivism, Vaishnavism, Saktism, etc. Even the heterodox systems, like Buddhism and Jainism, could not escape its influence.

The word *tantra* has many shades of meaning. It has been used, depending on the context, in a variety of ways. Originally, the term does not seem to have had any technical meaning. In the Vedic texts the word seems to have been used in the sense of a loom (cf. *Rigveda* x. 71.9; *Atharveda*, x 7.42), and Panini the grammarian, too, has used the word in a similar sense (*Astadhyaya*, V. 2. 70). It seems, therefore, the word is related to the idea of weaving, loom and warp. On the basis of the idea of a loom, the grammarians derived the word from the root *tan*, which is said to mean "to extend", "to broaden". From the root-meaning of the term, it has been interpreted to mean "to extend", 'to broaden.' From the root-meaning of the term, it has been interpreted to mean "the scripture by which knowledge is spread". (*tanyate vistaryate jnanam anena iti tantram*).

The Buddhist tradition believes that Tantrism was introduced by Nagarjuna (2nd century A. D.), the great Madhyamaka philosopher, and by Asanga (400 A. D.), the founder of Yogacara school of philosophy. However, this traditional belief has not so far clarified the origin of Buddhist Tantrism. What can safely be assumed is that the Buddhist Tantrism made its beginning, under the name of Vajrayana, in the beginning of the 4th century, and by the 6th century had become a full-fledged religious praxis of Mahayana Buddhism. The earliest Tantric text of Buddhism seems to be the *Guhyasamaja-tantra*, and its authorship has been ascribed to Asanga. It is a most important Vajrayana text.

It seems that Tantrism, in its earliest phase, took its birth in areas where aboriginal influence was at its peak. The areas of influence of Tantrism were the north-west and the eastern parts of India. Moreover, Buddhist tradition tells us that Nagarjuna came from Andhra. From this it may be concluded that Tantrism took birth in areas where Brahmanism did not have much influence, and where aboriginal culture and religion seems to have been ascendent. This assessment is corroborated by trans-Himalayan myths and rituals which, through Tantrism, penetrated both in Hinduism and Buddhism. Tantrism not only continued the process of Brahmanisation of non Aryan cultures, but also assimilated elements in terms of myth and ritual of foreign countries. It is also probable that gnostic elements, via Persia, may have penetrated into Tantrism, and thereby are to be found both in Hinduism and Buddhism.

The heart of Tantrism is the worship of the Mother Goddess, and by the 2nd century. A. D. two important female deities appeared in Buddhism, namely, Prajnaparamita, the creation of metaphysicians, incarnation of the Supreme Wisdom, and Tara, who symbolises the Great Mother Goddess. In Hinduism the same process takes place: Sakti, the Universal Power, is seen as the Divine Mother who sustains the universe and all its beings. In the Great Goddess the mystery of Woman is disclosed, in that a Woman is seen as the manifestation of the Universal Power. In woman is the mystery of transcendence and manifestation revealed. As invulnerable, She is transcendent; as incarnate, She discloses the mystery of creation. On a philosophical level, particularly in Samkhya, *purusha* (Spirit) is seen as powerless, whereas *prakriti* (substance, female) engenders sustains, and is always active. Finally, in Tantrism Sakti is not just the Divine Mother, but She is also the Divine Wife. Without her Siva has no meaning.

From a philosophical perspective, Sakti is seen as a new revelation in the dark age of iron (*kali-yuga*). Thus Tantrism, as the revelation of the Goddess, is thought of as a new revelation of a timeless Truth, and this Truth is meant for

people of *Kaliyuga* in which the Spirit is veiled by the flesh. Since in the age of darkness man is not able to perceive truth, he must, through the new revelation of Tantrism, go back to springs of life. It is for this reason that the living rite, that is sexuality plays a key role in the Tantric praxis (see for further details *Maha-nirvana-tantra*, i. 20-29; 37-50).

In Buddhism, Vajrayana is seen as a new revelation of the Buddha for the man of dark age. In the *Kalacakra-tantra* we are informed that once king Secundra approached Buddha for a kind of Yoga which would bestow deliverance upon him. The Buddha informed the king that the cosmos is within the body, that sexuality leads to redemption, and how, through the practice of rhythmic breathing, the influence of time can be escaped. Therefore, the flesh, the living cosmos, and time are considered to be the main constituents of Tantric praxis.

The other main characteristic of Tantrism is its anti-intellectualism and anti-asceticism (cf. *Kularnava-tantra*, v.48) Since body is considered to be the living centre of cosmos and of divinities within the cosmos, it is necessary, in the Tantric praxis to, possess a strong body. Even in some Tantric systems the practice of meditation is not given much value. This indifference for meditation, speculation and asceticism led Sarha, one of the early Buddhist Tantric to say: "The childish yogis, like so many other ascetics, will never be able to finding their own nature. There is no need of *mantras* or images or *dharanis*: all are sources of confusion. In vain is deliverance sought through meditation.... Everyone is hypnotised by *Jhana* (meditation) system, but no one is interested in achieving his own Self".

It would, then, seem that the Tantric way is the easiest way of redemption. The left-hand Tantries believe that, by using wine, woman, flesh, etc., they would realise freedom. In the *Kularnava-tantra* (viii. 107 ff), no doubt, it is believed that identity with the Ground of Being can be realised through carnality. However, such an understanding of Tantrism is not the whole truth.

Tantrik Praxis in Sadhana

Tantric *Sadhana* (praxis) is characterised by certain mental and ritual exercises which can be carried out only with the help of yogic techniques. The basic techniques of Tantrik praxis is to "visualise" mentally divine images on the inner screen of the mind. These images represent divine spheres which, through praxis, have to be entered and assimilated. It means that one must, while meditating on a particular deity, transport oneself inwardly to the realm which the deity represents, and thereby appropriate the deity through the divine energy within. It is an exercise in which the practitioner; by discarding the time space bound universe, first enters into the divine realm of the deity and afterwards become one with it. This process is important because, within the Tantric parlance, there is no possibility of worshipping the deity unless one becomes the deity (*na devo devam arcayet*). The identification with the deity means to arouse the divine forces or energies within. The identification is not a conceptual exercise; rather it is an experimental Tantric truth.

The identification with the deity results in the experience of unreality of everything except the Absolute. Within the Buddhist context, it means the experience of *sunya* (void). In so far as Hindu Tantrism is concerned, it means the realisation of unity of Shiva and Shakti. The ultimate aim is to transcend divinities which, from the ultimate viewpoint, have no substance. Their unsubstantiality is realised when, through appropriation, it is "seen" that the divinities are nothing but the projections on a cosmic scale.

This process of assimilation, besides *dharana*, is performed through *nayasa* (divine projection). *Nayasa* is a ritual process through the exercise of which divine forces within the body are aroused. The exercise consists in projecting the divinities in those parts of the body which are ritualistically touched. In other words, it means that the body is identified, through the ritual touch, with the divine forces,

Related to the Tantric iconographical visulation is the exercise of *mudras*. The term *mudra* has many a meaning in Tantrism, it means seal, gesture, posture of fingers, beans, etc. However, the most common interpretation of the term within Tantrism is : a *mudra* indicates the realisation of the states of consciousness in terms of postures and gestures. Through a *mudra* an archetypical message is decoded in consciousness. However, the function of a *mudra* in Hathayoga is quite different. In Hathayoga *mudra* means a posture which, through the practice of *pranayama*, reduces body to pure immobility, and thereby the flow of life (i. e. semen) is stopped (*Hathayogapradipika*, iii. 61-63).

After *mudra* comes *mantra*, that is, mystic sound. The earliest mystic sound is that of *Om*, and has been identified, from the time of Yajuryeda, with the ultimate reality (see *Yogasutra*, i. 27). In Tantrism, whether Hindu or Buddhist, mystic sound has been given the utmost importance, as it is considered to be the vehicle of salvation.

The basic use of *mantras*, within the yogic context, stems from the use of phonemes as aids in concentration. In Tantrism, however, *mantras* are not mere aids for concentration; they function on the level of internal liturgy, so that the revelation of the Primal Sound takes place. The power of a *mantra* consists in disclosing the transcendental dimension of reality, as it is believed that the divine reality is contained in a *mantra*. As a *mantra* is the container of divine reality, it operates as a creative power of divine reality in time space. Through the use of a *mantra*, divine reality, as it were, incarnates itself in time-space.

The *Dharanis* (that which upholds) are the earliest forms of *mudra* within the Buddhist Tantrism, and have been used as aids for concentration (*dharana*). On the popular level, *dharanis* function as talismans, that is, defence against evil powers. As far as the yogis are concerned, they use *dharanis* as aids for concentration. Most of the *dharanis* from the laxical viewpoint, are seen to be without meaning; for exam-

ple, *hrim*, *hram*, *hrum*, *phat*. etc. Because of their unmeaningness, they are unintelligible to non-initiates. As they are initiatory in structure, their meaning is revealed in meditation to those who are initiates.

The *mantras* or *dharanis* have power only when received from the mouth of a *guru* (*guruvakktatah*). Once received from a teacher, they incarnate the deity they represent. Each deity has a *bijamantra* (seed sound) which represents the very being of the deity. The practitioner, while meditating a *bijamantra* of a particular deity, assimilates the very being of that deity. It is even possible to reduce an entire text to a seed-syllable, as, for example, in the case of the Mahayan treatise - *Astasahasrika-prajna paramit* - which consists of 8000 stanza. The whole text has been reduced to the *bijamantra* : *pram*. By mastering the *pram Dharani*, one realises the content of the entire metaphysic of *Prajna paramita*.

A mantra, as a container of divine power, is a means where by identity is established with the deity to whom the *mantra* is addressed. The most famous *mantra*, within the Vedantic tradition, is *aham brahmaasmi*. In Buddhist Tantrism it is, *Om sanyata-jnana-vijnana-svabhavko ahm* (I am of the nature of *vajra* through the knowledge of *sunya*). As a container of divine power, a *mantra* may be said to be a pure energy of syllables.

Another most complex Tantric praxis is that of a *mandala* ritual. *Mandala* is a complex design; it has a circular border and one or more concentric circles, which function as fence around a square. This square is divided into four triangles, and in the centre of each triangle as well as in the centre of the *mandala*, are various circles where different deities and their respective emblems are placed.

The most simple *mandala* in Hinduism is that of *yantra* (instrument). A *yantra* consists of a diagramme which is either drawn or engraved on a piece of metal, leather, wood, stone, etc. A *Sriyantra*, for example, consists of nine triangles, four apex down. These triangles are enclosed by

number of concentric circles in the shape of squares. It has four doors. The triangles which point downwards symbolise Sakti, and the upward ones represent Siva, whereas *bindu* (dot) represents the absolute. A *yantra* may thus be said to represent the cosmic manifestation of the primal unity, which is the Absolute.

A *mandala* is both a representation of the universe as well as the manifestation of divine forces. Besides a *mandala* is also a place where the divinities descend.

The border of a *mandala* represents a "barrier of fire", that is, those who are non-initiates cannot have access to it, and those who have access to it get their ignorance "burnt up" by acquiring gnosis. After the border, we have a circle, which is referred to as the "circle of diamonds". A "diamond", within Buddhist Tantrism, represents the highest state of consciousness. Within this circle there is another circle, around which are eight cemeteries, and they represent the eight aspects of degraded consciousness. Afterwards we have a ring of leaves, which means spiritual rebirth. In the centre of the last circle we have a *mandala* proper, that is, the place where the divinities reside.

The ritual process of drawing a *mandala* is very complex. The ground on which a *mandala* is to be drawn has to be purified ritualistically, so that the evil forces are kept off. Afterwards a *mandala* is drawn with two white cords. When the *mandala* has been drawn, the practitioner is initiated on an auspicious day. The process of initiation itself is complex. Through initiation, it becomes possible for the disciple to enter the *mandala*. The entrance into a *mandala* means that the disciple is in a sacred place; he is outside of history, of space-time. The disciple meditates, and thereby realises the periodic cosmic manifestation and destruction. In this manner he is able to destroy the chains of *samsara*, which means he enters the transcendent plane. It is this great truth of Mahayana Buddhism which the *sadhaka* realises, that is, *samsara* and the Absolute are seen to be identical.

A *mandala* also serves as an aid in meditation. It protects a yogi from the forces of disintegration. The yogi, while entering a *mandala* mentally, enters into the centre of his own being. Through the process of meditation, a yogi is able to discover the *mandala* within his body; through this discovery interiorisation of *mandala* liturgy takes place.

The aim of these Tantric techniques is to lead man to the realisation of unity between himself and the Absolute. The Tantric outlook differs from the classical Yoga in this: in the classical Yoga aim is to realise "isolation" of the Self from the entanglement of *prakriti*. It believes in the suppression of the world we live in. Tantrism, on the other hand, sees the world as the divine manifestation of the Absolute. The Tantric techniques are not aimed at isolating the Self from *prakriti*; rather *prakriti* is seen as the container of divine energy. The aim is to assimilate these divine forces, and thereby realise them within. It is in the discovery of divinity within that liberation consists. Liberation, in other words, is realised by seeing divinity within and without.

Hathayoga :

Usually in any religiosity or spirituality the importance of the human body, in the scheme of salvation, has been insignificant; rather the body has been seen as an hinderance in the development of spirituality.

However, in Tantrism such an understanding of the human body has been reserved. In Tantrism it is through the body that liberation is realised, as the various part of the body are said to be the containers of divine forces. Thus the body is not seen as a source of suffering. The only way available for the conquest of death is the body. The importance of body has been viewed from two perspectives. First, the body represents the totality of experience of life, and therefore is the integral part of Tantric praxis. Second, it is believed that, through the conquest of death, body can be transformed into a "divine body". This is the position taken up by the Hathayoga, and Hathayoga is an offshoot of Tantrism.

Traditionally it is believed that Gorakhnath, the founder of the Kanphata Yogi order, established a new form of Yoga, namely, Hathayoga. It is said that he lived sometime in the 12th century A. D. or even earlier. Whatever knowledge we have about Gorakhnath, it is basically folkloric and mythical in nature. Whatever may be the truth about his life, it seems certain that he had some kind of relation with Vajrayana form of Tantrism. Gorakhnath is said to have written a treatise, namely, *Hathayoga*, which has been lost, and another one *Goraksasataka* is available. There are other texts which expound the praxis of Hathayoga, namely, *Hathayogapradipika* of Swami Svāmīrama (15th A. D.), *Gheranda Samhita* of certain Gheranda of Bengal, and *Siva Samhita*, which contains 517. Its Tantric Yoga is considerably influenced by Advaita Vedānta.

These texts, however, show a marked influence of Buddhist Tantrism. In so far as Vedāntic influence is concerned, it is of minor significance because the texts mainly deal with the technical aspects of Hathayoga than with the problems of philosophy. The texts are not concerned with the analysis of the states of consciousness; their thrust is towards the physics and physiology of various meditational techniques.

In the Hathayoga scheme of things, purificatory exercises play an important role. There are six kinds of preliminary purifications, namely, *dhauti*, *basti*, *neti*, *nauli*, *trataka*, and *kapala bhati*. The most important ones are the first two. *Dhauti*, which means cleansing, is divided into various classes; there is the internal purification, purification of teeth, of rectum, etc. The most important one is that one *dhauti karma*; this purificatory exercise consists of swallowing piece of fabric which is left for sometime in the stomach, and thereby the cleansing of stomach and of intestines takes place. (See Theos Bernard, *Hatha Yoga*, pp. 15ff). The second exercise, namely, *basti*, consists of cleansing the rectum and the large intestines, which is performed through the anal pump. *Neti* is an exercise employed in the cleansing of

nasal cavities. *Nauli* is employed for the complex movements of stomach (Bernard, *ibid.*, pp. 21ff). *Trataka* is an exercise in which eyes are fixed on the tiny object till tears come out of the eyes. The last exercise, *kapala bhati*, is a technique in which water is sucked through the nostrils and thrown out through the mouth.

The Hathayogic texts make it clear that the above exercises are necessary for the proper health of a yogi. Minute details are given as to what kind of diet a yogi must take, what kind of social behaviour he must adopt. He is expected not to travel, not to take morning bath, not to keep the company of women or of evil men. Special emphasis is laid on praxis (*abhyasa*), as without regular practice nothing can be achieved. If one succeeds in the practice of Hathayoga, every trace of sin is removed (*Gheranda samhita*, iii. 43-44).

Pranayama is the most important Hathayogic exercise. It is believed that the practice of *pranayama* results in the removal of sins as well as in the acquirements of supernatural powers. *Pranayama* also purifies *nadis* (internal veins). In the first stage of *pranayama* the yogi's body perspires (cf. *Hathayoga pradipika*, iii. 41). However, the physiological happenings are of minor importance; they only serve as points of verification. Of real significance are acquirement of "powers", particularly the power to control the neurovegetative system and the influence on it by the cardiac and the respiratory rhythms. It is this neurovegetative control which has enabled Hathayogi's to control the seminal emission-and this plays an important role in Tantrism.

The Nature of Mystic Physiology :

The body, whether gross or subtle, is said to be composed of a number of *nadis* (veins) and *cakras* (nervous centres). To simplify the matter, it may be said that the vital energy, in the form of "airs", circulates in the body through the *nadis*, whereas the cosmic and divine energy remains latent in the *cakras*.

There are quite a number of *nadis*, but the main ones are seventy-two in number. However, it is *ida*, *pingala*, and,

susumna which play a major role in the yogic techniques: first two *nadis*, that is, *ida* and *pingala*, stem from the right and left nostrils respectively, whereas *susumna* has its roots in the *brahmarandhra* (top of the skull). The description of the *nadis* is very brief and abrupt, and in some Tantric texts is obscure and written in twilight language. In the language of Hathayoga, the *nadis* of the uninitiated are impure, and therefore full of obstructions. They have to be purified through the yogic exercises of *asana* and *pranayama*. The *ida* and *pingala* not only carry the *prana* and *apana* "airs" but also the subtle energy of the *kundalini* (cosmic power) and in carrying it through the six *cakras*. This cosmic energy, by using metaphorical language, is spoken of as a coiled serpent lying asleep in the base of the spinal cord, called the *muladhara*. Through certain yogic exercises the *kundalini* is awakened, and thereby goes upwards to the top of the head through the *susumna nadi*. While going upwards, the *kundalini* passes through the *svadhisthana - cakra* (situated in the sacral area), the *manipura-cakra* (epigastric plexus), the *anahata - cakra* (the heart area), the *visuddha cakra* (throat region), *ajna - cakra* (situated between the eyes), and finally reaches the *sahasraraka* or *brahmarandhra* (the top of the head). It is in the *sahasrara* that the union between Siva and Sakti takes place, which is the ultimate goal of a Hathayogi and of a Tantric.

It is believed that the entire body - once *kundalini* is awakened - experiences burning heat. In the process of the ascension of the *kundalini*, the lower parts of the body become inert, whereas such parts of the body have a burning sensation which is being traversed by the *Kundalini*. The awakening of the *kundalini* is accompanied by a technique the important part of which is the stoppage of breathing (*kumbhaka*), and is performed through special *asanas* and *mudras*. In some Tantric schools, for awakening of *kundalini* certain, postures have been combined with sexual practices. The underlying idea behind all these exercises is that there has to be a simultaneous immobility of breath, thought, and semen. The aim of the sexual ritual is to realise

the integration of opposite polarities: "True sexual union is the union of the Kundalini (*parasakti*) with the Atman (Self); the others represent only carnal relations with women" (*Kularnava-tantra*, v. 111-12). The unity of Siva and Sakti symbolise the transcendence of human condition; and in this experience is freedom realised.

The Cult of the Siddhas

In Medieval India a new spiritual synthesis took place in which Tantrism, Yoga and Alchemy got mixed up, and the movement was mainly ushered in by the Siddhas. The Siddha culture is folkloristic in origin and magical in practice. The term *siddha* has to be seen from two perspectives: first, a Siddha is a person who has attained perfection; second, a person who is in possession of supernatural powers (*siddhis*). The cult of the Siddhas basically concerns with the question of supernatural powers. The Siddhas are the ones who, being full of perfections, are in possession of extraordinary powers.

As far as the historical origin of the cult is concerned, nothing much can be said. The movement seems to have been outside the pale of society, as most of the Siddhas belonged to lower strata of society. Moreover, the Siddhas are equally venerated both in Hinduism and Buddhism, and absorbed from both traditions such elements of practice which proved to be conducive for the growth of the movement. Traditionally, it is believed that Adinath (Siva) was the first Siddha, and was followed by Matsyendranath, Goraksa, Kapala, Carapati, etc. (cf. *Hathayogapradipika*, i. 5. 9).

It is believed that the number of Siddhas is eighty-four. This does not mean that all of them are historical figures. The number eighty-four has a mystical significance. It means totality, in that the totality of revelation of transcendental truths in this *kali*-age has been completed by the eighty-four Siddhas. The Siddhas symbolise a new revelation of a timeless truth, which found its expression in the Vajrayana and Saivite schools of Tantrism respectively.

In the Siddha cult it is guru who holds the exalted position, as he alone is in a position to unlock the door of the

Spirit. Since the key is with the guru, the spiritual practice has to be esoteric. As an esoteric mode of spirituality, emphasis is on initiation. Initiation of a disciple is performed in accordance with his mental attitude. In order to determine the inner disposition of a disciple rightly, the Siddhas have invented five *kulas*, each symbolising a particular psychological disposition. The five *kulas* are the *dombi*, *nati*, *rajaki*, *candali*, and *brahmani*. The character of each *kula* is determined by the five basic elements (*skandha*), which compose the material frame of a person. At the same the *kulas* constitute five aspects of *prajni* (*sakti*). *Sakti* expresses itself in accordance with the predominance of each of the five elements, and the disciple must follow, in his spiritual journey, his *sakti* or *kula*.

What kind of yogic practice do the Siddhas follow? According to the Yoga system of the Siddhas, there are thirty-two *nadis* (channels) in the body. At the base of the rectum is located psychic energy, and it goes up to the top of the head, called the *mahasukha-sthana* (the place of great bliss). The most important nadis are *lalana*, *rasana* and *avadhuti*, which correspond to *ida*, *pingala* and *susumna*. Through these channels the psychic energy is lifted through the various stations in the body to the top of the head, so that the state of *shaja* is realised. The *shaja* state is said to be beginningless and without end; it is non-dual in character.

Basing themselves on the cult of the body (*kaya-sadhana*), the Siddhas believed in the transubstantiation of the body. This immortality of the body had to be achieved by moving the seminal flow upwards (*bodhicitta*) to the top of the head, the centre of life. The *sadhana* of *bodhicitta* is deeply related to the alchemical practices. While the *bodhicitta* is moved to the top of the head, it is transformed thereby into a *diamond* (*vjra*), the symbol of immortality.

This search for immortality has a strong doctrinal base. According to the Siddha tradition, liberation is possible only when man is in flesh, that is, alive. A liberated person

is free from further births, and thereby from death as such. In the Siddha language it means that a liberated person is the one who is deathless, and in whom body and life have been integrated.

According to the Siddha tradition, a person at death is not free from a new body because, unless there is a new body, there is no possibility of giving up of the old one. This is so because the natural body of man is composed of impure matter (*asuddha-maya*), and cannot be compared to supernal substance (*suddha-maya*). In so far as man is in impure matter, there is no possibility of liberation. Therefore, a method has to be devised which would transform the impure matter into pure substance, which means transubstantiating the former into the latter. Once the process of transubstantiation has been achieved, liberation is affected, and thereby the body becomes immortal. The immortal body is spoken of as *pranava-tanu* (body comprising of Om). Such a person is called *jivanmukta*, and ultimately he moves to *paramukti* in which he remains in the state of pure spirit in the form of a transfigured body of glory. It is this doctrinal belief of the Siddhas which led them to search for mode of existence in which the body would be immortal.

Yoga in Modern Age :

The aim of Yoga, as we have seen, is to lead man to a state of trans-phenomenal mode of existence. If this is the case, then what kind of impact it has left on the modern world? To answer this question, we will have to make a study of some yogis who have left a lasting impression both on the East and the West.

Ramakrishna Parmahansa :

The first outstanding personality in modern times is that of Ramakrishna who, at the age of six, had the first mystical experience. As a young child, he was quite gifted in dancing. Whenever he performed the role of Krishna, it is said that he would be in trance.

When he was sixteen, he visited Calcutta where he became a temple priest of the goddess Kali. This new position

allowed him to come in contact with a number of devotees, and whose devotion to Kali left indelible marks on his sensitive mind. This resulted in his absorption in prayer to, and meditation on, Kali. This ultimately resulted in contemplative ecstasies. Meanwhile, he got married in 1889 to a five-year old girl, who later came to be known as Sarada Devi.

As far as his spiritual development is concerned, it got intensified day by day. The continuous ecstasies made him physically weak. At this stage he met a female ascetic (*sanyasini*), namely, Bhairavi Brahmani.

This ascetic was well-versed both in scriptures and in practical aspects of Yoga. She trained Ramakrishna in Tantric self-discipline, which led him to experience God in the form of Kali. Tradition has it that he experienced God in the form of Krishna, Buddha, Christ, etc. This kind of experience of God was the height of *bhakti* yoga.

Ramakrishna's journey did not end here. He felt an urge within to experience the mystery of God as Absolute. To facilitate the way to this experience, he fortunately, in 1864, met a naked ascetic, namely, Tota Puri. On meeting Ramakrishna, Tota Puri remarked: My son, I see that you have already travelled far along the way to truth. If you wish it, I can help you to reach the next stage. I will teach you 'Vedanta' (R. Rolland, *The Life of Ramakrishna*. p. 53).

Tota Puri initiated him in the sanyasa order. While going through the symbolic ritual of death of ego, he was given the saffron robe of a sanyasi. This entitled him to receive the instructions in the Vedanta, which on the level of praxis, he experienced within a day, that is, he experienced the *nirvikalpa-samadhi*.

What Ramakrishna achieved through his spiritual journey is that he synthesised the apparent antithetical spiritual visions, that is, *bhukti* and *jnana*. From his own personal experience Ramakrishna concluded that God, when active, is personal, and when inactive, it is impersonal Brahman or

Absolute. As active power, God is Sakti, Maya or Prakriti.- And when inactive, God is seen as Absolute. However, this distinction is only apparent; it is conceptual.

It is said that Ramakrishna, after the departure of Tota Puri, remained constantly in Samadhi for six months. This resulted in the negligence of the body. However, after recovery, he was a new person who had integrated the totality of vision and mission within, that is, he desired to teach this spiritual path to others. This integrated vision is characterised by an outlook the orientation of which is a belief that all spiritual paths of all religions are valid. Since Ramakrishna's time this thesis has been preached by each Indian thinker of repute, and has become one of the major pillars of modern Hinduism.

Ramakrishna, during his lifetime, achieved considerable amount of fame for his sanctity. During his lifetime, there developed a circle of dedicated disciples around him. After his death in 1886 a group of disciples established a monastic order under the leadership of Vivekananda. Later the monastic order, through the efforts of Vivekananda, developed into a world-wide organisation under the name of Ramakrishna Math and Mission. Till to this day the organisation is propagating the ideas of Ramakrishna both in India and abroad.

Swami Vivekananda :

Closely related with the name of Ramakrishna is that of Vivekananda. Swami Vivekananda is the first person who popularised the teachings of Yoga and of Ramakrishna, in the light of Advaita Vedanta, in the West. This he achieved through the Parliament of Religions in Chicago. This enabled him to tour the various parts of America and of Europe. On his tours he gathered a band of admirers and disciples, and thereby was able to open the various Vedanta centres in Europe and India. Due to overwork, he passed away in 1902.

Vivekananda was both a Vedantin and *jnana yogi*. Due to his brilliance, he was able to ignite interest in Indian philosophy and Yoga in the west. It was he who propagated

Yoga in a popularised version, and since then the influence of Yoga on the western mind has remained.

The influence of Ramakrishna and Vivekananda still persists. However, both personalities belonged to the last century. It is time now that we turn to the men of this century, and they happen to be Ramana Maharsi and Aurobindo Gosh.

Ramana Maharsi :

Ramana Maharsi was born of a South Indian Brahmin family in 1879. As a young boy, he did not appear exceptional in any manner. However, in 1896 he had an experience in which the fear of death gripped him. He came to conclusion that he was going to die. While lying, he experienced that he was a different person, and the I within was but the Self, which had nothing to do with the body. This realisation of the Self remained with him throughout his life.

He left his parental home secretly for Tiruvannamalai where he remained absorbed in meditation, caring little for his bodily needs. Leading an ascetic mode of life, he came in public notice. While in Tiruvannamalai, he did not speak with anyone for three years, and remained in meditation in a cave. He occasionally answered question on a piece of paper, and these answers were later compiled and published under the titles *Self Enquiry* and *Who am I?* He also wrote some devotional poetry which is sung by his disciples.

Ramana stayed in Tiruvannamalai till his death in 1950. His fame, during his lifetime, had spread all over the country, and he gained quite a number of Western disciples too. He did not start a new school of Yoga or philosophy; he strictly adhered to the Vedantic praxis. As far as his yogic methodology is concerned, it follows the path of *jnana yoga*. The method is that of self-enquiry based on self-analysis. From the point of self-analysis, which in the beginning, is discursive, the practitioner is asked to meditate on the process of elimination, till he experiences the deepest self (of Paul Brunton, *A Search in Secret India* : Ashram biography : *Sri Mahrashi* : *A Short Life Sktech*.)

Aurobindo Ghosh :

Aurobindo Ghosh, born in 1872, came from a westernised Bengali family. At the age of eight he was sent to England for studies. He obtained Tripos from the King's College, Cambridge. While in England, he developed a keen interest in the problems of his country, which, step by step, transformed him into a strong nationalist.

It was in 1893 that he returned to India and entered the service of the Maharaja of Baroda, first as Professor and later as Principal of Baroda College. Although married in 1901, he did not lead a satisfactory married life because of his political and spiritual pursuits. Due to his political engagement, he developed a keen interest in Yoga. This interest in Yoga stemmed from the belief that the practice of Yoga bestows power, and he needed power for his political ends. So he began from 1904 onwards the systematic practice of *pranayama* for five hours a day. He informs us that he achieved good results from this practice, as he experienced vitality and energy. He further learned the techniques of Yoga from a guru, namely, Vishnu Bhaskar Lele, who taught him how to control the mind and thereby keep it free from the intrusion of thoughts. Aurobindo informs us that he retired, along with his guru, to a secluded place, and after three days of intensive meditation reached the state of stillness, which remained with him ever after. This took place in 1907.

The yogic experiences were more real to Aurobindo than the outside world. His life underwent a new transformation, in the sense that yogic experiences confirmed his Vedantic vision that the world is a process of empty forms against the background of Brahman. From this time onward Aurobindo experienced inner freedom, and therefore set out to explore further the inner world of spirit.

While undergoing spiritual experiences, Aurobindo at the same time was intimately involved in political struggle for the freedom of the country. He was also the editor of

a revolutionary magazine, *Bande Mantram*. He was a member of a secret revolutionary association the aim of which was to train people in combat. While, on the one hand, he was undergoing spiritual transformation, on the other hand, he was engaged in political activity. He knew not which road he should choose. However, an event took place. He was arrested in 1908. While in Alipur prison, he spent his time in meditation. He had new vision of spirituality, and termed this vision as the communication of the Divine Mind.

After spending a year in the prison, Aurobindo left in 1910 for Pondichery, a French colony at the time. Thus his political career came to an end, and he began life anew. In 1914 he started the magazine *Arya*, and most of his philosophical writings were published in it. Through this magazine Aurobindo was able to gain international recognition, and brought many disciples from all over world to Pondichery.

In 1920 he was visited by a lady by the name of Mira Richard, who later came to be known as the Mother. She had received training in occultism from an Algerian Master. Between Aurobindo and the Mother a bond of mutual dependence developed. In 1926 Aurobindo gave her the entire charge of the Ashram, and withdrew himself to solitude. Henceforth he would occasionally consent to give *darshana* to his disciples, devotees and admirers. All authority remained in the hands of the Mother till her death in 1973.

The Yoga of Aurobindo is called the Integral Yoga, and is based on the concept of creative evolution. Aurobindo, like Chardin, sees the Divine Mind behind the evolution of Matter. However, when man, through the process of evolution, comes into being, there is no further progress. Evolution, as it were, stops at man. At this stage it is man who, through his conscious effort and by seeking the Divine help, has to push the evolution further in terms of his own development. In this way man becomes a co-worker with the Divine mind in the process of spiritualisation of the world.

Integral Yoga is a method which brings various schools of Yoga together. The post-classical Yoga has suffered frag-

mentation in terms of various schools. The effort of Aurobindo has been to bring together the classical Yoga, the Buddhist Eightfold Path, the doctrine of Bodhisattva, the Tantric techniques, etc.

The other achievement is : he has been able to present Yoga to the western academic circles. His followers are not, whether Western or Indian, only among the academics; he has a broad-based following. Being universal in outlook, he has been able to influence a wider circle of intellectuals so that a universal cultural synthesis may be realised (see further : *Sri Aurobindo on Himself and The Mother*),

Buddhist Revival and Yoga

However, this popular revival of Yoga did not remain confined to Hinduism. In Buddhism also such a revival took place, although not on the same scale as in Hinduism. The foremost name is that of Anagarika Dharmapala from Sri Lanka. It was he who represented the Theravada Buddhism at the Parliament of religions in Chicago. He achieved a considerable success there.

Originally Buddhist appealed to the western mind on two counts: its teachings had a rational basis and a universal outlook; it did not stress the need for a belief in God. It is this outlook which influenced the European intellectuals, and as early as 1830 some European people joined the monastic communities in Sri Lanka for the purpose of practicing the Buddhist Path. In the early years of this century some communities of European Buddhists were created in Dondaduwa and Kandy; the former was established by Nyana-tiloka and the latter by Nyanaponika Thera. Both of them were Germans.

Another country which played leading role in the revival of Buddhist meditation is Burma. At the beginning of this century a Burmese monk, U Narada, developed a method of meditation based on the doctrine of *satipathana*, that is, "establishing mindfulness". He gathered disciples, and

after his death in 1955, his method of meditation made its impact on Sri Lanka and Thailand where many meditational centres were created. In these centres both monks and layman receive training in meditation. This medditational technique is spoken af as a method of "insight" (*vipasana bhavana*). The method is mainly based on the doctrine of the Eightfold Bath (see for further details : M. B. Byles, *Journey into Burmese silence*,). Besides Theravada school of meditation, Zen and Tibetan forms of meditation are gaining a popular ground in the Western countries

The appeal of Yoga to the western mind has three dimensions : popular, scientific and religio-philosophical. As far as the popular appeal is concerned, it is in terms of Hathayoga. This appeal has a psychological basis in the sense that most people in the west are seeking tangible results in relation to everyday life. In all popular literature on Hathayoga what one finds is stress on relaxation, longetivity of life, a good health, etc. Some of the claims of Hathayoga may have some kind of medical backing. There is no doubt that some exercises do result in the fitness of body. But it would be wrong to accept all claims made in the popular literature (see S. Yesudian, *Yoga and Health*; B. K. S. Iyengar, *Light on Yoga*).

Although Yoga has gained a wide popularity in the West, its impact on the scientific community is still peripheral. There are some therapists who are making use of yogic technique for physical and mental ailments. Some kind of research has been carried out on the physio-psychological effects of Hathayoga (see *Froms and Techniques of Alturistic and Spiritual Growth*.) But the research is still in infancy.

As far as the influence of Yoga in terms religion and philosophy is concerned, it is not negligible, and this influence is increasing day by day. The first Western of significance, who was influenced by Yoga, was Schopenhauer; after him comes Hegal, Schlegel, Fichte, Schelling and other German Ideallists. In America its influence is seen in the growth of transcendentalism. In England we have F. H.

Bradley (See P. T. Raju, *Introduction to Comparative Philosophy* : J. Wach *The Comparative Study of Religion* .)

There is another aspect of Yoga, that is, its impact on Christianity. It seems there is developing a keen interest in the meditational techniques among the monastic orders. Some Christians seem to be using Yoga techniques for sharpening their religious experience (see J. Herbert, *Yoga, Christianity and Civilisation*.)

Conclusion :

Yoga is a mode of spirituality which has penetrated almost every religio-cultural expression of India. Within the varied and complex forms of Indian religious life, Yoga has been adopted equally by Hindus, Jains and Buddhists. In the contemporary forms of syncretistic spirituality, Yoga seems to be influencing all the major forms of spirituality.

Yoga, from its very inception, has been against dead formalism. It has looked for concrete forms of experiences. The need of Yoga is felt whenever the need for transcending the human condition arises, whenever the question of self-conquest confronts us. In Yoga the noblest expressions of mysticism are to be found. In order to die to human condition a yogi makes a reversal of normal human life through the techniques of Yoga. The yogi's aim is to achieve the immobility of phenomenal life through the process of deep concentration. All that a yogi does is opposite to what the normal life is constituted of. This opposition expresses transcendence. By dying to the human condition, a yogi has a new birth, a new life. This death to phenomenal life is followed by such a mode of life which is not related to our life. The psychesomatic form of life is without sanctity; it is a life of full of pain and misery. If this sort of life is lived there is no possibility of resolving the ultimate questions of life. As these questions cannot be solved, they present themselves as mysteries. To understand mysteries, it is necessary to have another mode of life, which inevitably means death to this form of life. By dying to this life, man

is able thereby to unlock the mystery of life, and thereby realise freedom from the condition of life. The realised person is said to be free from the trammels of personal consciousness. What he has is a witnessing consciousness, which is seen as lucidity. Yoga therefore, represents the urge of man which is expressed in terms of an eschatology in which death has no place, and which is a mode of being on the level of Now. This is what Yoga aims at.



"How blessed am I that I have seen Thy feet today ! How much have the saints done for me, O God ! Today's gain is indescribable. Its auspiciousness is beyond measure..... All the quarters have become auspicious to me. Evil has itself been transformed into the highest good. The lamp in my hand has dispelled all darkness.....Blessed am I that my love has been fixed in Thy Name. My blessedness is undoubted. I shall never be a creature to the onslaught of time. I shall now live on the spiritual nectar and live always in the company of the Saints. Satisfaction is being added to satisfaction and enjoyment to enjoyment. Blessedness beyond compare !"

- Gurudev Ranade

Academy of Comparative Philosophy and Religion, Belgaum.

Report of the Academy for the quarter ending 31-3-1985

Shri Jagannathrao Joshi (ex-M. P.) Delhi paid a visit to Gurudeo Mandir on 5-2-1986.

The 'Punya-tithi Nama-Saptah' will be held as usual in Gurudeo Mandir for 7 days beginning from 31st May and ending on 6th June 1986. This year being the 'Birth Centenary Year, of Shri Gurudeo Ranade, Nama-Saptahs held during this year will be of seven days each. Prof : P. M. Upadhye, Bombay will deliver lectures during this period on the subject :-

पू. गुरुदेव रानडे; लौकिक जीवन : अलौकिक कार्य एक थोर संत

The second Nama Saptah will be celebrated from 27th June to 3rd July (birth date of Shri Gurudeo Ranade). Sadhakas who intend to attend the first or both the Saptahs are requested kindly to inform the Secretary accordingly well in advance to enable the management to make arrangements for their lodging and boarding.

Donations were received from :-

1) Shri K. D. Khasnis, Pune.....	Rs. 501/-
2) „ S. D. Shintre, Sholapur... ..	„ 151/-
3) „ A. H. Satwik, Advocate Belgaum	„ 500/-
4) „ N. D. Kulkarni. -Do- -Do-	„ 500/-
5) Friends Study Circle Hindwadi	„ 101/-
6) Shri Vinayak Govind Behare, Angol	„ 20/-
7) „ R. V. Deshpande, „	„ 11/-

Life-membership/subscription from :

1) Shri Sanjeev Bhalchandra Majlikar,	
Belgaum	„ 300/-
2) „ N. J. Joshi. I. F. S. (Retd.) Pune	„ 100/-
3) „ Shivendra Prasad Garg,	
Bank of India Jalpur.	„ 100/-

We are grateful to all these persons for their helpful cooperation with this public trust.

साधकश्रेष्ठ काकासाहेब तुळपुळे

डॉ. शं. गो. तुळपुळे यांनी संपादित केलेले श्रीगुरुदेव रानडे सोसायटी, विजापूरने प्रकाशित केलेले साधकश्रेष्ठ काकासाहेब तुळपुळे हे पुस्तक वीस मान्यवर व्यक्तींनी अप्रतिमपणे रेखलेल्या व्यक्तीचित्रांनी नटलेले आहे. एकाच व्यक्तींनी जणू निरनिराळ्या (दृष्टी) कोनातून टिपलेली ही शब्दचित्रे आहेत. स्वतः काकासाहेबांनी २४ पुस्तके लिहीलेली असून असंख्य प्रवचनां केलेली आहेत. ते उत्तम साधक तर होतेच, पण गुरुदेवांच्या पारमार्थिक शिकवणूकीचा प्रसार हे त्यांचे जीवन कार्य होते. स्वतःला गुरुदेवांचा पोस्टमन म्हणून घेणारे काकासाहेब हे स्वतः आत्मसाक्षात्कारी होते हे ह्या पुस्तकातील अनेक लेखावरून स्पष्ट होते. ते निबरगी संप्रदायातील श्रेष्ठ नामधारक, गुरुभक्त संत होते म्हणून त्यांचे जीवन अध्यात्मकदृष्ट्या समृद्ध होते. त्यांचे आचार विचार स्थितप्रज्ञासारखे होते. पू. भाऊमहाराजांकडून नाम घेतल्यापासून अखेरच्या क्षणापर्यंत, श्री ज्ञानदेवांच्या हरिपाठातील शब्दांनी वर्णायचे तर " नित्यनेम नामी, तो नर दुर्लभ " असे जीवन ते जगले. पू. गुरुदेव रानडे ह्यांचेवर काकासाहेबांचा श्रद्धापूर्ण प्रेमभाव होता. दामवाघ व ज्ञानेश्वरी या ग्रंथांचे उत्कृष्ट परिशीलन त्यांनी केलेले आहे. गुरुदेवांच्या तत्वज्ञानाचा प्रचार त्यांनी मोठ्या रसाला, सुलभ भाषेत केला.

काकासाहेबांच्या जीवनात त्यांच्यावर अनेक आघात झाले. पण ते नामस्मरणाच्या आधारे त्या त्याप्रसंगातून अविचल धीरोदात्तपणे कसे पार पडले हे त्यांच्या जिव्हाळ्याच्या माणसांनी आपल्या लेखातून समर्थपणे प्रगट केले आहे. मित्र म्हणून, मार्गदर्शक म्हणून त्यांच्याकडे पाहणाऱ्यांचा त्यांच्याकडून कधी अपेक्षाभंग झाला नाही म्हणून संत्रांघितांनी आपल्या मृदूपण दृढ शब्दांनी भरलेल्या भावपुष्पांजली काकासाहेबांच्या पायांशी रित्या केल्या आहेत.

त्यांच्याकडे आयुष्यभर माणसे मार्गदर्शनाच्या अपेक्षेने आली आणि त्यांनी त्या त्या माणसांना नामस्मरणाची गोडी लावून 'साधक' बनविले आणि म्हणूनच जणू कांही ह्या अधिकारी व्यक्तीस पू. गुरुदेवांनी नाममंत्रदिक्षेचा (काकासाहेब कारखानीसांसह) अधिकारी बनविले होते.

अशा ह्या अधिकारी व्यक्तिमत्त्वाचे शिष्य मित्र नातेवाईक इत्यादी अधिकारानुसार ह्या सुद्धांनी रेखाटलेले हे काकासाहेबांचे एक मनोज्ञ आणि मनोरम चित्रण आहे.

—दिगंबर परळेकर

